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## CONTENTS.

	PAGE
TOWN STUDY	481
KINGS' FAVOURITES	481
REWARDS AND FAIRIES	483
BERGSON ON TIME AND FREE WILL	483
NEW NOVELS (The Glad Heart; The Bride's Mirror; The Trail of the Axe; Enchanted Ground; The Osbornes; A Demoiselle of France; The Land of his Fathers; Uncle Polperro; Master of the Vineyard; The Stragglers; Ursula Tempest) .....	484-485
VERSE (Mr. Noyes's Collected Poems; The Hours of Flammetta; Mr. Staapole's Poems and Ballads; Mr. Masfield's Ballads and Poems; South Africa; Father Tabby's Verses; Songs of Awakening) .....	485-486
OUR LIBRARY TABLE (Leading American Novelists and Essayists; Charles de Bourbon; The Silent Isle; Pater's Appreciations, and Plato and Platonism; The Old Road; The Romance of the Ship; Beowulf; Cambridge Pocket Diary) .....	486-487
THE BERLIN UNIVERSITY CENTENARY; THE ROLL OF COVENTRY; SHAKESPEARE AND COVENTRY	487-489
LIST OF NEW BOOKS	489
LETTER GLOSSARY	492
SCIENCE—OUR LIBRARY TABLE ("The Romance of Modern Astronomy; A Textbook of Physical Chemistry; The Geology of Water-Supply; History of Medicine; African Mimetic Butterflies; Engineering of To-day; The Prevention of Malaria) .....	493-494
FINE ARTS—OUR LIBRARY TABLE (Matthew Arnold's Oxford Poems; The Merry Wives of Windsor; Le Morte D'Arthur); DRAWINGS BY MR. BACKHAM, MR. HUGH THOMSON, AND MR. DACRES ADAMS; MR. SULLIVAN'S ILLUSTRATIONS TO CARLYLE'S "FRENCH REVOLUTION"; DRAWINGS BY MR. A. ROTHENSTEIN; TOWN PLANNING DRAWINGS; Gossip; EXHIBITIONS .....	495-497
MUSIC—LE CHEMINEAU; TIEFLAND; TÄNNHAUSER; THE LEEDS FESTIVAL; Gossip; PERFORMANCES	498-499
NEXT WEEK	499
DRAMA—GRACE; Gossip	499
INDEX TO ADVERTISERS	500

## LITERATURE

*Town Study: Suggestions for a Course of Lessons Preliminary to the Study of Civics.* By M. M. Penstone. (National Society's Depository.)

It has lately been pointed out that England, so long accused of backwardness and inertia in regard to education, is at present a veritable laboratory wherein new educational ideas—and perhaps a good many mere notions—are put to proof and practice almost as fast as they are enunciated. The observation would have been equally true had it taken a wider range and been applied to the whole social process. There seems to be an all-round acceleration of the rate at which interests and activities develop, as well as of the rate at which men travel and taxes increase. This being the case, naturally everything gets its chance sooner; and if it be a poor thing, it is sooner come and sooner gone. It is a happy arrangement, as a merry-go-round should be. For at the worst some section of the public is spared the boredom of having unwanted wisdom pressed upon its attention in vain for perhaps twenty years, while the wise man is saved from the risk of going mad through a sense of wrong begotten of neglect.

In education especially (thus at least might the cynical argue) there is much to be said for *Fiat experimentum*. If the proposed new method is bad for the boys, it probably serves them right, boys in the bulk being what they are; and the offspring of parents who could be attracted

by a jejune and fantastical project would doubtless have proved fools in any case. So every educational inventor in turn has his chance with somebody's children, and the types of elementary education in actual working are become as many and mixed as the religions and philosophies of Alexandria. The resulting variety of infantile *Weltanschauungen* will probably be the last mystery revealed by the pundits of child-study, and can only be fearfully surmised by those who were born nearer to the savage ages of Busby and Orbilius. Indeed almost as interesting as the revelation of what the modern wonder-child thinks of the world would it be to have the opinions of the said Busby and Orbilius regarding some modern ways of doing their ancient and strenuous work. Good manners, now wedded to squeamishness in the best and bravest, shrink from imagining in what expressive Latin—*Verba vitanda* now no longer to be found conveniently grouped at the end of our dictionaries—they would have delivered their judgment upon attempts to impart instruction without the exercise of authority by the teacher, or of wholesome fear and self-compulsion and resolution in difficulty by the taught: to make it all a holiday-matter of daisy-chains and chessboards and sandpits and roof-gardens and greenwood glades and playing at play, with friendly chats with the schoolmaster for the more advanced, even the play being tempered by nutritive snacks, scientifically prescribed and ceremonially administered, of midday slumber in the open, lest youth fatigue itself or grow too warm!

That is one side of the account. The other is that the claims of sense now have a ready hearing along with the importunities of nonsense, and sometimes make their way with official bodies almost as quickly as with private rational persons. A witness of this is the compendious textbook now before us, which can plead an official mandate as in some sort the cause of its being, albeit both its title and subtitle may fairly rank as novelties. It was but the other day that "Nature-Study" stood for all that was most enlightened and advanced in educational prescriptions for youth. Those who uttered that Mesopotamian word rested, or seemed entitled to rest, in the consciousness of having reached the end. Yet already there treads on its heels—not blindly, but with a good deal of force and viciousness—the fresh perfection of Town-Study claiming the town child for those to whom he belongs. No doubt this aggressive behaviour was not intended by the Board of Education—Boards seldom intend all that they do—in issuing its memorandum on the teaching of history. It merely wished that teachers should take over the philosophic principle of Cap'n Bunsby, and as much as possible make the bearings of the general history lesson lay in the local application thereof. English history was not to be taught with the emphasis on precisely the same matters in Devon and Durham, in Kent and Carlisle, but "in each school attention should

be paid to the history of the town and district in which it is situated." Thus Town-Study, as Miss Penstone says, has become a matter of prescription. For although the word is not used, other passages in the memorandum indicate such a range of topics to be brought illustratively under the scholars' notice as only a comprehensive course of Civics, that new-comer among the sciences, would enable the teacher to do justice to. It is to help him (more probably her) to carry out this instruction, with a thoroughness never contemplated by the makers of it, that Miss Penstone has composed this modest-looking, but really encyclopaedic manual of Town-lore topics, historical and actual.

Certainly, if education is to consist of a series of more or less ineffective inoculations with the scientific "special subjects" of a Code, we can think of none more likely to "take" than this. Town-Study is the "nature-study" nearest to the average boy's home, and related most immediately to existence as he knows it. By giving relevance to history it quickens the imagination; and by explaining the purpose and the go of things that are it supplies an apprenticeship in the social interests of adult life. Through contempt of the local matrix of citizenship and empire, especially during the past century, much has been lost to the moral wealth of the nation. Evil has accrued, and good has lacked somewhat of its proper nurture. Parish patriotism is not to be contemned. It is the only sound novitiate for imperial magnanimity. And borough-pride—the sentiment of Athens and Rome, of Florence, Frankfort and the Free Cities, of Old London if not yet of New, and of Paris in all its ages—surely ranks with religion as one of the ideal possessions of humanity, conserving and creating generation after generation. At present it tends to be entirely lost among us, or persists only to sinister purpose among our urban primitives, where Central Street goes forth against The Nile, and Shepherdess Walk re-echoes the warfare. But even these in their mistaken ways bear witness to an ideal to which the blameless clerk, moving between his desk and his dormitory, is as blind as a mole, and the poorer a man therefor. Howbeit, there would be less of hooliganism—that random energy of the London 'prentice born out of time and after his master's death—if all town lads were put in the way to see that the town is *their* town, a thing to be proud of, and that its credit is in *their* keeping.

Those who might otherwise become the hooligans of the future will be put in the way to see much more than this if a tithe of the course marked out by Miss Penstone is achieved in their schooldays. Few adults, and not all councillors and guardians, we suspect, have so clear and full a view of the dynamics of city management as is here set forth, while it is fair to assume that the knowledge of origins, the power to see the past in the present, is usually absent altogether. Her first chapters deal with aims, methods, and the helps available for the teacher of Town-

Study. Then follow a number of chapters essentially historical, dealing with the origins, the typical situations, the nomenclature, and the development of towns, the reference throughout being to England. Chapters on the influence of monasteries and castles, on roads and bridges, on markets and fairs, and the occupations of the mediæval town, are made as entertaining as they are instructive by well-chosen quotation and illustrative instances. In all this part the knowledge on hand is so adequate that deeper learning would not have been more effective. But the author makes a mistake once, and misses the chance of scoring an excellent point, when she says that *parish* is "from the Greek word *paroikia*, meaning 'the dwelling of a priest.'" It merely means "a dwelling," but indicates that the dweller therein was a sojourner among stranger-folk; which the first priests were, being missionaries. Of the chapters dealing *seriatim* with all the communal businesses and belongings of a modern city, from scavenging to schools of art, it would be difficult to speak too highly. The analysis is exhaustive, the statement lucid and concise, and the personal tone of the whole curiously wise and right.

One or two points may be excepted. It should have been noted that in mediæval and Tudor England female education, as then understood, was not neglected. The house of a great lady was, amongst other things, a young ladies' seminary, and boarders might be paid for. Also there are particular reasons why the British and the National school systems ought to have been mentioned in the order of their founding. By an ominous conjuncture, the chapter on Barracks and Drill Halls is followed by one on the Workhouse. This may spoil budding patriotism in youthful citizens, and should be corrected. And the cavalry fire-arm is the carbine: "a rifle" is too general. By rarely looking north of the Tweed the author has deprived herself of much useful material: the fact, for instance, that in rural Scotland the word "toun" is still commonly used in the early English sense of the "ton" or "tun." That is, it does not mean the nearest town, but indicates the group of dwellings around a country-house, or even isolated farm, where the speaker resides. It is a pity, also, to have ignored the great part the "ton" has played in the social formation and expansion of America, from colonial days onwards.

might have been gathered from the body of his work.

It is not quite easy to guess for what class of reader these sketches were intended. Their completeness, as the writer says, varies; and the treatment, while except in one or two cases not exhaustive enough for the thoroughgoing historical student, is perhaps, a trifle too severe for the ordinary person. The chief considerations to be urged in favour of the book are that the subjects are generally unacknowledged, if not unfamiliar; and that the author candidly discriminates between fact and fiction. Another merit which should be acknowledged is that he holds the scales pretty evenly between the sexes, even tilting them slightly in favour of the male.

Despite his appearance in Marlowe's fine tragedy 'Edward II.', little is to be made of Piers Gaveston. Mr. Bickley tells all there is to be known; but though he pictures the Gascon favourite as "a premature child of the Renaissance," and brings forward on his behalf some claim to military ability on the strength of his short services in Ireland and Scotland, he fails to make of him a living figure. Much the same may be said of the first English female favourite noticed, Alice Perrers, who, we believe, figured some years since in a collection of 'Twelve Bad Women.' Edward III.'s mistress has no glamour to set off against her sordid avarice, and few will be interested in the vexed questions of her claim to gentle ancestry and relations with Sir William de Windsor.

On the other hand, Alvaro de Luna, the favourite of Juan II. of Castile, is a subject with the merits (to most people) both of freshness and charm. Though but "a little bald man, stammering slightly in his speech," he was the leading spirit in the Spanish age of chivalry, mighty in war, pre-eminent in diplomatic chicanery, and author of 'Libro de las virtuosas e claras mugeres,' the 'Book of Virtuous and Famous Ladies.' He feared neither God nor man, but used ecclesiastics as pawns on the chessboard of his ambition. He utilized the national rivalry of Castile and Aragon against the royal princes who opposed him, was a fine if high-handed administrator, and exercised an incredible sway over a prince whose character and long reign in some ways recalls the English Henry III. and his times. After defeating all his enemies in battle, making head against the proud nobility of Castile and the scions of the royal house, and doubling in his person the great offices of Constable of Castile and Grand Master of the Order of Santiago, Alvaro ruined himself at last by marrying his master against his will, and raising up an enemy for himself in the person of the new wife.

The claim urged on his own behalf by Mr. Bickley, that his chapter on Agnes Sorel "contains everything of probable authenticity or possible interest," may fairly be conceded; and the same may be allowed as to his account of that heroine of balladmonger and playwright, Jane

Shore. But this does not amount to much in either case, at any rate for the purposes of popular narrative.

Diane de Poitiers is a more promising theme, and of 'The Minions of Henri III. of France' the author has been able to make an attractive chapter. The term "mistress" in an opprobrious sense is scarcely applicable to the fair friend of Henri II. of France, nor is "favourite" a much more adequate expression for the potent and benevolent Duchesse de Valentinois. The author demolishes the time-honoured legend that Diane had occupied the same relation towards François I. as that she afterwards held to his son, and easily waves off the fancy that she was the *amye* whom Marot addressed under that name. He has nothing new to say of her curious position as regards Catherine de Médicis, or her influence upon contemporary art, but makes some caustic reflections upon the fashionable Court "platonism."

The entertaining chapter on 'The Minions' is fitly divided into two periods, the fatal duel of six in 1578 marking the end of the minions proper, who were succeeded by men who were something more than brawlers and fops. One of the two survivors, Balzac d'Entragues, "was espoused," we are told, to a daughter of the famous Marshal de Montluc, but died before his wedding day. Saint-Mégrin, it seems, was calumniously accused of being *camus*, an accusation against which the author appeals to his portrait as well as to Henri III.'s nice taste in *mignons*. By the by, the last of the Valois is stated to have hated "unpleasanties," an expression which, we fancy, occurs elsewhere in the book.

It says something for Mr. Bickley's literary ability that he is able to make so well-worn a subject as Leicester's life tolerably readable. In the matter of Amy Robsart's death the various theories are fairly stated, but no definite conclusion is reached, though the hypothesis of suicide is considered "the most plausible." No attempt is made to exalt Elizabeth's favourite into a statesman or a soldier; but his epistolary abilities, of which specimens are given, are surely overrated when his letters are held to suggest that, "had the fates willed it, he might have made literature." The proof that he was "immensely clever" afforded by his long tenure of favour may fairly be allowed; but "healthy pleasantries" is certainly a somewhat tolerant description of the familiarities that he and his royal mistress often permitted themselves in public.

The concluding sketch, dealing with Gabrielle d'Estrées, who so nearly became the second queen of Henri Quatre, is one of the best in the book. Mr. Bickley is wise in following M. Desclozeaux in discrediting Henry of Navarre's supposed share in his favourite's marriage; and he does justice to the political services rendered by the lady in her conciliation of the Guises. Though "la belle Gabrielle"

*Kings' Favourites.* By Francis Bickley. (Methuen & Co.)

SINCE Mr. Bickley admits that in his selection of favourites he was guided by no principle except a certain chronological limitation, it is difficult to see why a Preface was needed. Apparently it was written to convey the interesting information that the author is neither moralist nor sentimental, a fact that

is awarded the position of "Rome's chief advocate" in the matter of her lover's conversion, she is also considered entitled to "a share of credit" for the Edict of Nantes. Sully's presentation of the powerful and charming mistress is naturally discounted; but his opposition to her marriage with his master is rightly held to have been in the best interests of France. The attitude of Queen Margot towards her was governed by other considerations; but it appears likely, as the author thinks, that she had no personal feeling against the woman who aspired to take her place. D'Aubigné's testimony to the moderation with which Gabrielle used her power is valuable: "her only enemies were the necessities of state" is its fitting conclusion. It is surely incorrect to write of Condé as "the little dauphin" (p. 289), even though he was heir-presumptive till the first child of Marie de Médicis was born.

In the chapter on Alvaro de Luna most readers will need enlightenment as to the title "Adelantado of Leon," and they may be permitted some scepticism as to the size of the army which Don Alvaro is said to have led against the Moors. Apart from occasional attempts at fine writing and some slang, the author's style is pleasing.

*Rewards and Fairies.* By Rudyard Kipling. (Macmillan & Co.)

MR. KIPLING has made a compromise with himself. His 'Puck of Pook's Hill' was obviously undertaken in an alert and vivid mood of patriotism. Its sequel has more frankly artistic leanings. It might be amusing to consider how differently these themes would have been interpreted by writers of the Celtic school. Certainly they would have lacked Mr. Kipling's sprightliness and humour; but possibly admirers of Celtic glamour would have claimed for the performance a finer and a rarer sense of fantasy. It is difficult to say; for Mr. Kipling is invariably and at all costs real. These stories, though their mechanism strikes us as cumbrous, are always forceful and significant. The defect of the glamorous tales is that they mean nothing, are nothing but empty vapourings. It takes, perhaps, Celtic minds to believe in Celtic glamour. Mr. Kipling's is forthright, unconvincing Anglo-Saxon glamour which we could have done without. But he has chosen this method of appearing before his public, and we must accept it.

It was the genial Bishop Corbet who wrote "Farewell Rewards and Fairies," and the line has a sufficient connexion to form a tag for a title. But here are no fairies in point of fact; here is a blunt, sturdy series of historical pictures, covering a survey of old England. The mystical connexions are cleverly made through Dan and Una, our old young friends; but we might as well dispense with them and the machinery. The stories supply glimpses of events

in English history from Saxon times; we get sketches of the Duke of Wellington, of Elizabeth, of Washington, of Talleyrand, and others. But it is an open question whether the story of 'Martlake Witches' is not the pick of the bunch, as was the 'Dymchurch Flit' of the 'Puck of Pook's Hill' series.

The characteristic of Mr. Kipling which dominates here, as always, is his extraordinary vitality. This combined with an immense modernity has given him his place in the forefront of English fiction to-day. But it is his modernity exactly which renders this medium improper for him. Yet with all its faults and defects, there comes out of a reading of this book a deep conviction that the author represents and embodies many of our modern forces as no other writer has done. At his best he marks them with genius; and, if you want him at his best, it will not be in these prose stories, but rather in some of the verses lavishly scattered throughout the pages. 'The Way through the Woods,' 'Brookland Road,' 'Song of the Red War-Boat,' 'Our Fathers of Old,' and 'The Ballad of Minepit Shaw' are, perhaps, the best; and among the varieties of form employed, his use of the old ballad is the most successful. It is not from one of those, however, that we quote, but from a strangely mellifluous set of verses embodying something of the author's poetic mission:—

Excellent herbs had our fathers of old—  
Excellent herbs to ease our pain—  
Alexanders and Marigold,  
Eyebright, Orris, and Elecampane,  
Basil, Rocket, Valerian, Rue  
(Almost singing themselves they run),  
Vervain, Dittany, Call-me-to-you—  
Cowslip, Melilot, Rose of the Sun.  
Anything green that grew out of the mould  
Was an excellent herb to our fathers of old.

If it be certain, as Galen says,  
And sage Hippocrates holds as much—  
"That those afflicted by doubts and dismays  
Are mightily helped by a dead man's touch,"  
Then, be good to us, stars above!  
Then, be good to us, herbs below!  
We are afflicted by what we can prove;  
We are distracted by what we know—  
So—ah so!

Down from your heaven or up from your mould  
Send us the hearts of our fathers of old!

We note that, following the most illustrious of examples, Mr. Kipling condescends to utilize the forms of his less renowned predecessors. He writes after the precedent of 'Philadelphia in the Morning,' as did R. L. Stevenson once after 'Over the Sea to Skye.'

*Time and Free Will: an Essay on the Immediate Data of Consciousness.* By Henri Bergson. Authorized Translation by F. L. Pogson. (Swan Sonnen-schein & Co.)

THE translator of this book, a young Oxford scholar of excellent promise, who unfortunately lost his life from heart collapse, near the summit of Mont Blanc, on the 6th inst. has done his work thoroughly and well. Prof. Bergson's

French style is lucid enough in its own way, but he writes in a highly concentrated fashion, having, moreover, a line of thought to develop which is apt by its sheer unfamiliarity to baffle even the most professional of philosophers. In the present version the meaning is brought out with punctilious exactness, as by one who has weighed each word of the original, yet the effect of the whole is natural and easy. It is, indeed, no small misfortune to the world of letters that the rendering of those later works in which the Bergsonian doctrine of reality attains its full consummation must become the task of other hands.

It is not necessary here to examine in any great detail a book that has been before the public for more than twenty years, the conclusions of which are as stepping-stones leading on to the maturer, or at any rate more comprehensive, studies represented by 'Matière et Mémoire,' and, more notably still, that triumph of audacious synthesis, 'L'Évolution créatrice.' The present treatise embodies a highly compact piece of introspective psychology in three chapters, the first two of which are intended to serve as a sort of introduction to the third.

The subject considered at the outset is the intensity of conscious states. It is argued that quantitative differences are strictly applicable to magnitudes only, all such magnitudes being in their ultimate essence spatial. Intensity, on the other hand taken in itself, is wholly qualitative. Of course there are different kinds of intensities—for example, the intensity of a feeling, and that of an effort; and the former is far more readily distinguished for what it is than the latter. The reader is bidden to watch in himself the process by which an obscure desire gradually becomes a deep passion, all the accompanying sensations and ideas brightening up as if under the influence of a childhood suddenly renewed. A capacity for a purely intensive quality or shade that spreads over a mass of psychic states, and involves no extensive element whatever, is in this case easily observed to exist in us, though the reflective consciousness can make little of it, delighting as it does in clear-cut distinctions such as are afforded by a scale of magnitudes implying multiplicity and space, conditions altogether absent here. Similarly, then, in the case of muscular effort, the sensation has a perceivable intensity of its own. This is, however, much obscured by our persistent tendency to read into that sensation the idea of its cause. In other words, we incline to treat it as representative, and as representative of something we are anxious to measure, that is, of a magnitude. The point here made is all-important in view of the culminating interest of the book, which is the vindication of human freedom. This standing confusion of quality with quantity, it is alleged, has corrupted at its very source our feeling of outer and inner change. Hence the paradoxes of the

Eleatics, and the very fact that our freedom is regarded as a problem.

In the second chapter we pass from the consideration of separate conscious states to that of their multiplicity. Prof. Bergson distinguishes two forms of multiplicity. There is a quantitative or discrete kind of multiplicity which involves the intuition of space. The multiplicity of conscious states, on the other hand, is wholly qualitative.

"Pure duration is the form which the succession of our conscious states assumes when our ego lets itself *live*, when it refrains from separating its present state from its former states. For this purpose it need not be entirely absorbed in the passing sensation or idea; for then, on the contrary, it would no longer *endure*. Nor need it forget its former states: it is enough that, in recalling these states, it does not set them alongside its actual state as one point alongside another, but forms both the past and the present states into an organic whole, as happens when we recall the notes of a tune, melting, so to speak, into one another. Might it not be said that even if these notes succeed one another, yet we perceive them in one another, and that their totality may be compared to a living being whose parts, although distinct, permeate one another just because they are so closely connected?"

Such pure duration, in fact, consists in "succession without distinction," an interconnection or organization of elements, each one of which represents the whole, and cannot be distinguished or isolated from it except by abstract thought. Reflective thought, however leads us so far astray that we tend unconsciously to project time into space, and to express the duration of life as a continuous line or chain, the parts of which touch without penetrating one another. Common sense and common language no less than mathematics and physics conspire to give currency to this radical confusion between concrete duration and the abstract time that is substituted for it. It is the central contention of the Bergsonian philosophy that our consciousness must learn to dispense with habit and convention, and, as it were, regain its primitive innocence, if it is to realize the truth about its nature and inner movement.

The final and crowning chapter justifies in the light of the foregoing results that sense of freedom which no speculative difficulties would seem to have power to overcome in the heart of the normal man. Freedom is, indeed, not definable in abstract terms. The conceptual method is, in fact, at the bottom of all the confusion on the subject. Introspection, however, finds itself in immediate possession of the concrete fact. Two fundamental illusions, as has already been explained, lie at the root of the difficulty felt by the sophisticated mind in this respect. The first consists in regarding intensity, not as a particular quality or shade, but rather as a mathematical property, of our conscious states. The second consists in substituting for concrete duration, that is, for the real dynamic progress of conscious life, a material symbol in the shape of an *ex post facto*

representation of a series of antecedents contributive to a final act. Involved in these two illusions is a third, the most fundamental of all. The question whether the act could or could not have been foreseen always comes back to this: Is time space? Space is the intuition, or rather the conception, of an empty homogeneous medium. It is what enables us to distinguish a number of identical and simultaneous sensations from one another; a principle of differentiation other than qualitative differentiation; in short, a reality with no quality. On the other hand, time or duration is a qualitative multiplicity, with no likeness to number; an organic evolution which is yet not an increasing quantity; a pure heterogeneity within which there are no distinct qualities. The duty of philosophy, then, is to eliminate space, this system of mutual externality without succession, from our inner world that consists in succession without mutual externality. Our fundamental self is free, though its ghost, the social self we project into space, is not free. In so far as we live merely for the external world, we speak rather than think; do not act, but "are acted," like the characters in a play. "To act freely is to recover possession of oneself, and to get back into pure duration." In these words is summed up the Bergsonian philosophy, here shown to rest on psychological bedrock, whilst more than two decades of profound thinking have helped to stabilize, though hardly to modify, this boldest construction of our time.

#### NEW NOVELS.

*The Glad Heart.* By E. Maria Albanesi. (Methuen & Co.)

THIS book is written with that particular sort of skill which seems somehow reserved to women. Trifling incidents that no male scribe would trouble to insert Madame Albaresi uses to produce an effect of real places and of real people. She first adroitly arouses an interest in her characters, and then relates the minutiae of their lives in a way that feeds and sustains that interest. Her theme is love, a theme which she follows among people and adventures of many sorts. But although in all this Madame Albaresi is feminine, there is a noticeable element of strength, an almost masculine terseness, which will appeal to readers not usually reached by women novelists. The ingredients of the long and complex story are obviously appetizing, and the author has been skilful enough to make the best of them.

*The Bride's Mirror.* By Margaret Baillie-Saunders. (Hutchinson & Co.)

ON one hand atheism, "bad-form," and free-love (accompanied by wife-beating); on the other, the highest of High Church principles and a Grandisonian code of manners and morals, some relief being afforded by the laborious vulgarity of the

smart set—such is the social picture presented to us in this novel. Neither side escapes the author's sarcasm, which though not of the most subtle kind, is often amusing. Recent political events and well-known public men are introduced, with considerable change in detail, though scarcely any in name. But neither narrative nor characterization has the arresting vividness essential to the success of the *roman à clef*.

*The Trail of the Axe.* By Ridgwell Cullum. (Chapman & Hall.)

THIS vigorous tale of a Western Canadian lumber village has none of the seraphic sentimentality often appertaining to the "backwoodsman" of fiction. Mr. Cullum writes with a discerning knowledge of his subject and his people. His "lumberjacks" are realistic products of a sternly practical existence, unlightened by refining influence of any sort, and they convince us. So also does the protagonist of the drama, a huge, plain-featured, generous-hearted master of sawmills, conscious that the fortunes of the little township which his own industry has founded depend upon his ability to complete an important Government contract within a specified period, and fighting doggedly against time, tempest, and treachery to narrowly-won success. The story, which may be described as a *crescendo* of exciting incident, culminating in an effective series of "strike" scenes, has the virtues of atmosphere, restraint, and, in the main, careful characterization. In bestowing, however, upon the moral degenerate who drifts into the part of villain in chief subtlety almost Napoleonic side by side with a mind decidedly weak, the author has to some extent sacrificed plausibility to plot.

*Enchanted Ground.* By Harry James Smith. (Constable & Co.)

'ENCHANTED GROUND' is a very cleverly constructed and exciting work. It abounds in the terms of melodrama, and is conceived in that spirit. The story opens with the rescue of one Katrinka from a bad carriage-accident in the streets of New York. The lady's rescuer is Philip Wetherell, whom she rapidly draws from his loyalty to a better woman by means of her allurements. The other woman, who is of a Puritan stock, discovers his lapse and is suitably disgusted. The effect of her resentment is to drive Philip into the arms of Katrinka; and so matters go from bad to worse. A secondary adventure of Philip's is the task of shielding a chorus-girl from the dangers incident to her calling, a mission only undertaken at the urgent entreaty of the girl's sister. The position, not unnaturally, results in embarrassments for Philip. It should be added that Mr. Smith's attitude towards the fallible creatures of his creation is one of unimpeachable rectitude.

*The Osbornes.* By E. F. Benson. (Smith, Elder & Co.)

MR. BENSON's latest novel is in his most agreeable vein; the slightly metallic touch which was occasionally observable in some of his earlier works is absent, and his characterization, although as vivacious as ever, is not too conspicuously scintillating. The story is that of a girl—of good birth, but no fortune—who marries into a newly enriched family, and the inevitable jars and misunderstandings that ensue. Fortunately there are abounding good sense and good feeling on both sides, so that in the end all discords are happily, and naturally, harmonized. The situation is one that makes a large demand upon the author's tact and skill, but Mr. Benson emerges from the ordeal with his customary grace. His *dramatis personæ* are real people, sympathetically drawn, although some are perhaps a little idealized. The character-study of Lady Austell is excellent, and the picture of the bourgeois household signally able. The setting also adds to the charm of the book.

*A Demoiselle of France.* By W. J. Eccott. (Blackwood & Sons.)

This spirited historical romance is interesting enough to hold the attention, despite the fact that it provokes comparison with 'Le Vicomte de Bragelonne.' It is blithely told in the first person by an abbé, whose sword decreases the undesirable population of France, and indirectly wins him a lovely bride. The downfall of Fouquet is described, and the reader is brought into the presence of D'Artagnan. Molière and La Fontaine are also introduced into the story, and it must be confessed that the author has shown more ambition than ability in his treatment of the love-affairs of the great dramatist. The sparkle and bravery of romance atone, however, for a defect due, no doubt, to a laudable desire to make the book something more than an episode of the reign of "le Roi Soleil." The charm of the heroine, whose interests the abbé has charge of, is skilfully suggested; and the rabid worship of royalty by two old ladies is productive of a thrilling scene.

*The Land of his Fathers.* By A. J. Dawson. (Constable & Co.)

It is undoubtedly true that Mr. Dawson has a mission; 'The Message' demonstrated this. He has been captured by the idea of Imperial union and an Imperial commonwealth, and he would probably regard himself as one of those missionaries who are devoted to the empire. All this, of course, is dangerous to the ideals of fiction, but on the whole Mr. Dawson emerges from his ordeal with success. We do not say that, if he had been working clear of his propaganda, he would not have written a better novel; but 'The

Land of his Fathers' has at any rate excellent material which is handled with sympathy and insight.

The general notion is that a wealthy young Canadian devotes his money and energies to establishing a system of social and economic reform in the mother-country. With the progress of this idea the emotional adventures of the various characters are bound up. There is a touch of sentimentalism in the story of the hero's marriage, but the characters as a rule are sharply defined and delineated. The feeling of the book is good and stimulating, and the whole suggests a large and liberal mind. Yet we somehow should prefer Mr. Dawson back in the realms of pure fiction.

*Uncle Polperro.* By Alphonse Courlander. (Fisher Unwin.)

**FRAUD AND IMPOSITION** are fruitful of fun in the pages of this unequal book. One of Mr. Courlander's droll effects is a variant on a comic surprise in a novel by Mr. G. K. Chesterton, but it is inserted so appropriately as to seem inevitable. The title-character, who has amassed a fortune by manufacturing sweetstuff, is the purchaser of a bogus title to an island which is really a British possession. He sails thither in a ship of which the captain is a rogue, and the bos'un an earl, who, in this disguise, takes what he calls "the Identity holiday." The roguery of the captain is rewarded by a "sell" as amusing, perhaps, as any which has mocked the hopes of treasure-seekers. The novel is not free from silliness, but it should please readers with a taste for ingenious absurdity.

*Master of the Vineyard.* By Myrtle Reed. (Putnam's Sons.)

Two strands of narrative, closely interwoven, but varying in interest, compose this novel. One, in sympathetic fashion and more humorously than is customary with the author, describes the experiences of an orphan girl, tyrannized over by a soured maiden aunt and a harpy of a grandmother. From the other we learn how a discontented young man was reformed by a Platonic passion for an overdressed lady with red-gold hair and a husband in the background, and how, under her influence, he succeeded in vine-growing, and restored a portion of his affections to the orphan aforesaid, whom he had jilted. Symbolism and sentiment, and what Philistines may regard as "tall talk," run rampant through this portion of the story.

*The Stragglers: a Tale of Primal Asperities.* By Mrs. Elizabeth Rebbeck. (Francis Griffiths.)

LIFE in "a man's country," as seen from the woman's point of view, is always an interesting subject, but it is dealt with here in a manner which, though sym-

pathetic, leaves much to be desired. The author deals too much in catchwords, such as "the deep, fine woman things" and "consecrating sons to the country," which in this case is British Columbia; and there is a want of definiteness about both the characters and the background. The principal figures are three settlers' wives, of whom one is emphatically the right woman in the right place; another no less emphatically the reverse; while the third is difficult to account for, except as the product of social conditions which are strange to us, and foster a peculiarly offensive species of snobbishness.

*Ursula Tempest.* By E. Everett-Green. (Religious Tract Society.)

IN undertaking a refutation of modern unorthodoxy generally—the purpose apparently of this story—Miss Everett-Green has committed herself to a complicated enterprise, but a primitive simplicity distinguishes her methods of pursuing it. Christian Science seems to be the direct production of the Evil One; spiritualism is in no better case; telepathy and hypnotism are integral parts of spiritualism, and Biblical criticism is a sin. Woman suffrage is treated with less hostility, and the lives of educated girl-workers are described in a pleasant and sympathetic manner.

#### VERSE.

MR. ALFRED NOYES is a personality in the poetical world of to-day, and the issue of his *Collected Poems* (Blackwood & Sons), in two substantial volumes, a welcome event. Of the new poems included, perhaps the most remarkable is that called 'Mount Ida,' commemorating, in the spirit of 'Adonais,' a strange "event of some years ago, when a young Englishman—still remembered by many of his contemporaries at Oxford—went up into Mount Ida and was never seen again." Though its subject is in itself a startling juxtaposition of modern life and Hellenic legend, and Mr. Noyes has treated it with his wonted lavishness of colour and imagery wedded to a stately rhythm, it misses the spontaneous charm which marks his best work. More characteristic, if on a less lofty poetical plane, are the stanzas entitled 'A Sailor King' and inspired by the accession of King George V., from which we quote:—

The fleet, the fleet puts out to sea  
In a thunder of blinding foam to-night,  
With a bursting wreck-strown reef to lee,  
But—a seaman fired yon beacon-light!  
Seamen hailing a seaman, know—  
Free-men crowning a free-man, sing—  
The worth of that light where the great ships go,  
The signal-fire of the king.

Mr. Noyes bears re-reading; the technical perfection of his art, linked with its high-souled optimism and the rare and delicate fantasy often, as in 'The Flower of Old Japan' and 'The Forest of Wild Thyme,' made the vehicle of its expression, gives him a place apart, and a distinctive claim upon posterity.

In seeking a parallel for *The Hours of Fiammetta: a Sonnet Sequence*, by Rachel Annand Taylor (Elkin Mathews), 'The House of Life' will instinctively present

itself, and as instinctively withdraw. Though language and, to a great extent, atmosphere alike bear unmistakable testimony to Mrs. Taylor's poetical kinship, her present volume, apart from differences of form, has nothing in common with that high austerity of beauty which makes the work of Rossetti essentially spiritual. Her theme is the soul of a woman—apparently of a self-conscious type—its moods and "obscure crises" when confronted with the slow unravelling of the "enigma of love as it is." As an analysis of passion it is masterly; as poetry, wayward, sensuous, rich in colour and symbol, in imagery mystical, sumptuous, and quaintly vivid, but all frankly conceived on the human plane; for, as it is stated of Fiammetta in the Preface, "Etruscan mirrors are as dear to her as daisies." An example of delicate poetical vision may be quoted from the first of the sonnets called 'The Mediæval Mirror-Cases':—

Rondels of old French ivory to-day  
(Poor perished beauty's deathless mirror-cases!)  
Reveal to me the delicate amorous play  
Of reed-like flowering folk with pointed faces.  
Lovers ride hawking; over chess delight;  
The Castle of Ladies renders up its keys,  
Its roses all being flung; a gracious knight  
Kneels to his garland 'mid orchard trees.

In selecting the Shakespearian form, with its greater liberty, Mrs. Taylor has denied herself the triumph of a technical *tour de force*, and rendered it the less easy to condone such cumbrous lines as

Quell this consuming fever, quickly give  
Some drug of poppies white!

But these are unimportant considerations which do not seriously prejudice a work of unusual poetical value.

Most recent among novelists to aspire to poetical laurels is Mr. H. de Vere Stacpoole, whose *Poems and Ballads* (John Murray) contain many praiseworthy attempts in a variety of veins. The author is happiest in his 'Songs of Childhood,' like that of

the strange metropolis  
Of folk whose curious faith was this:  
A firm belief in Noah's Ark  
By day, and goblins after dark;

or when he sets himself, as in 'The Wood of Hemlock,' to create anew the familiar mysticism of castles

old and grey,  
With drawbridge chains half worn away.

magical woodlands, and vision-cities, for the purposes of allegory. Mr. Stacpoole does not always wear his metrical fetters with complete comfort, and some stiffness and artificiality are noticeable in 'The Ballad of the Victory,' as well as its companion poems in emulation of the salt-sea vigour of Mr. Noyes and Mr. Henry Newbolt. We give the last stanza:—

Thus evening fell on that great fray;  
And though long years have passed since then,  
The flag of Britain still, to-day,  
Calls to the hearts of Englishmen:  
"Prove to the world your greatness, prove  
Yourselves as then, when, grand in war,  
Great Nelson lived and Villeneuve  
Was captain of the *Bucentaure*."

His 'Sea Pastoral,' on the other hand, with its dainty dialogue of sea-maids, nightingales, swallows, butterflies, and a dove, though ill-adapted for quotation, shows a felicitous blending of lyrical ease with an individual strain of fancy.

Wind, sea, and spindrift, tall ships and buccaneers, lend a breezy vigour to *Ballads and Poems*, by John Masefield (Elkin Mathews). The author has a lyrical talent all his own, wielding metres without apparent

effort, and his ballads, whether they be of the Spanish Main, or the West Country,

Tewkesbury inns, and Malvern roofs, and Worcester chimney smoke,

move with a swing and a freshness that carry the reader on. In a higher vein, the vein of pure romance, of 'La Belle Dame sans Merci,' a noteworthy attempt is to be found in 'The Dead Knight,' the opening stanzas of which we quote:—

The cleanly rush of the mountain air,  
And the mumble, grumble, humble-bees,  
Are the only things that wander there.  
The pitiful bones are laid at ease,  
The grass has grown in his tangled hair,  
And a rambling bramble binds his knees.

To shrieve his soul from the pangs of hell,  
The only requiem bells that rang  
Were the harebell and the heather bell.  
Hushed he is with the holy spell  
In the gentle hymn the wind sang,  
And he lies quiet and sleeps well.

A number of daintily wrought love-sonnets in the Shakespearian mode give an added charm to a volume which, though slight, almost tentative in tone, is nevertheless of high promise.

Notwithstanding the somewhat generous appreciation by Mr. Kipling set forth in the Preface to *South Africa, and other Poems* (Fisher Unwin), we fear that the volume contains little that is likely to command it to readers of poetry at home. Mr. A. Vine Hall sings of loyal and Imperial themes—'South Africa,' 'England's King,' and 'Africa to England' are three of his titles—in Pindaric strains, and with a sincerity that is beyond doubt. But sincerity cannot atone for infelicities of language consequent upon the inexperienced use of metres that vary at the writer's will, nor yet for a certain pomposity of utterance which may be reckoned among the poetical vices of the late eighteenth century and the early nineteenth. There are occasions when an individual vein of speculation, such as is shown by 'The Artist-Missionary's Soliloquy,' or a pretty flight of fancy like the lament for a half-fledged nightingale, entitled 'A Minor Poet (*In Memoriam*),' leads us to condone defective workmanship; but the thought, be it of English lanes or Table Mountain, is generally conscientious rather than inspired, and its expression, both in rhythm and diction, falls short of the technical standard looked for nowadays.

*A Selection from the Verses of John B. Tabb*, made by Alice Meynell (Burns & Oates), is a reissue of the selection from Father Tabb's work first published in 1906, with the addition of a brief memorial postscript. Father Tabb's remarkable lyrical talent, if it penetrated little beyond the somewhat exiguous company of those whose pursuits or predilections keep them in touch with modern verse, yet possessed qualities of grace and distinction which entitle him to an honourable place among his contemporaries, and Mrs. Meynell's warm appreciation is just. External nature was with him an instinctive commentary on the deeper things of life. His was the "poetry that thinks and feels in imagery," but it was at times something more, and in the unforced pathos of such an exquisite little poem as 'Chanticleer' there breathes the rarer spell of almost perfect simplicity.

Miss Winifred Rose Carey's muse evinces little desire to stray from the highway of poetical commonplaces, and in *Songs of Awakening* (Elkin Mathews) descends, on

occasion, to the sentiment and style of the drawing-room ballad, as in the lines:—

Because I love you all the earth is fair,  
Cloudless the splendour of the sky above you;  
Joy roams the meadows, laughter fills the air  
Because I love you.

There is a hint of better things in the 'Chant of the Werewolf,' an unrhymed lyric with a certain crude suggestion of horror, though here we feel that the technical licence indulged in has not made for lucidity. The author is fluent and facile, her lines scan, and her rhymes are free from offence, but the vague, often trite imaginings which they enshrine will awake few answering thrills in the reader.

#### OUR LIBRARY TABLE.

*Leading American Novelists*, by Prof. John Erskine, and *Leading American Essayists*, by Dr. W. Morton Payne (Bell & Sons), are instalments of a series which aims at providing succinct biographies (here averaging 70 pages each) of notable Americans, grouped according to what seems the most significant aspect of their works or careers. Thus Franklin does not appear in this volume on the Essayists, since he has his more important place among the Statesmen. Even so, however, the estimate which reduces the number of America's leading essayists to four will seem to the patriotic so modest as to need an apology. The apology is agreeably supplied in a 40-page Introduction in which Dr. Payne passes in review—now rapid, and now pausing to particularize and praise—the whole American army of those who have done noticeably well in this kind from colonial days onward. The predominant four are Washington Irving, Emerson, Thoreau, and G. W. Curtis. The last is known in this country almost exclusively as the author of 'True and I,' but he has broad claims to remembrance as writer, publicist, and man. His sterling literary value was recognized by *The Atheneum* as far back as 1851.

Of Prof. Erskine's leading Novelists, Brockden Brown and Gilmore Simms are almost forgotten in America, and almost unknown here, yet both are entitled to their place in the book by the intrinsic interest of their powers, if not their work, and by their influence on the novel in America. Brockden Brown; largely derived from Godwin, and appreciably determined Hawthorne. The latter, with Cooper, Mrs. Stowe, and Bret Harte, are Prof. Erskine's chosen, from which it will be seen that the scheme excludes the living.

All the biographies in both books are done as such things too rarely are among us: with evident literary ability and critical faculty, but with an unostentatious attention to the main business of giving an objective, orderly account of the man's life. They are to be heartily commended, though Prof. Erskine ought not to have called the Luck's wet-nurse out of her name.

*Charles de Bourbon, High Constable of France, "the Great Condottiere."* By Christopher Hare. (John Lane.)—Among all the romantic tales which fill the history of the sixteenth century none is more full of vivid adventure and tragic catastrophe than the tale of Charles de Bourbon, Constable of France. Born the second son of a younger branch of the Bourbons, he became while still a youth the head of this great feudal family, which rivalled the Valois in wealth and power. Francis I. made him the

Constable of France, and in the first of Francis's Italian wars Charles raised a troop of men at his own expense, and lent the king money to pay the rest of his army. Louise of Savoy, the King's mother, fell in love with him, and after his wife's death offered to marry him. But these very triumphs were the cause of his ruin. Francis hated and feared him as a powerful creditor; Louise, whose advances he contemptuously rejected, soon hated him with all the fury of a woman scorned; and together they set to work to achieve his ruin. Charles was forced to fly from France in order to save his life; and spurred on, partly by the desire for revenge, partly by hopes of ambition, partly, it seems, by a gloomy, bitter despair, he took service with the Emperor Charles V., and spent the rest of his melancholy life in fighting his former king. Such is the story told, adequately and pleasantly, but with no particularly subtle grasp of psychology or the philosophy of history. The conception of Charles V.'s character may be quoted as typical of the author's method of viewing the subject:—

"Asetic in his life and habits, and ever guided by the highest standard of duty, Charles V. had always been serious and reserved in manner. He weighed his words too cautiously to be lively and pleasant in conversation, and it may well be that already the shadow of that ancestral gloom hung over him which was to develop and deepen in coming years.... He showed judgment in the choice of his ministers, and was never ruled by them after the death in 1522 of Chièvres, who had been his tutor and adviser from childhood."

The illustrations are interesting and well reproduced; but why is the altarpiece of Moulins ascribed—even with a mark of interrogation—to Ghirlandaio?

*The Silent Isle* (Smith & Elder) is a further series of essays in Mr. A. C. Benson's characteristic vein. The prose style is as excellent as ever, and the meditation of which the book is "all compact"<sup>13</sup> is pleasant meditation—much varied in subject, but with a general tendency towards introspection. It is not possible to summarize, or even to criticize, the author's views, as, indeed, the readers of his previous volumes will readily understand. To do so would be like reviewing the conversation of the last six months. Mr. Benson's strength and weakness may be gathered from what he says of his own methods:—

"Once embarked upon a book, I have neither hesitation nor fear. To sit down to it, day after day, and to write, is like sitting down to talk with one's nearest friend, where no concealment or diplomacy is necessary, but where one can say exactly what comes into the mind, with no fear of being misunderstood. I have not the smallest difficulty about expressing, exactly as I wish to express it, whatever is in my mind."

MESSRS. MACMILLAN have added to their excellent edition of the works of Pater *Appreciations* and *Plato and Platonism*. The fine quality of the first book we recognized at once on its appearance in 1889. To younger students of literature in those days it became a sort of gospel of criticism—criticism "generously expanding" the best of poetry and prose "to the full measure of its intention," and couched in a less sensuous style than some of Pater's earlier work. Critical discoveries, or definitions, like that concerning the religion of the man of letters, were not so notable as an impassioned contemplation of familiar facts and states of mind which lent them a new radiance and significance.

The lectures on "Plato and Platonism" were delivered to young students, and are

necessarily somewhat scholastic and technical as compared with the bulk of Pater's work. We recall with pleasure the reminiscence of a listener that the lecturer took the greatest trouble to explain obscure points to him, and in no way posed as a "superior person" who could have no dealings with the rudiments of philosophy. If the lectures are scholastic, they have all the illuminating grace of their author, and are unusual in laying stress on that romantic element in Plato which makes him a possession in literature as well as philosophy. The enthusiasm shown for the institutions of Lacedaemon (which the ordinary scholar, with his training in the glories of Athens, regards with something like hostility) is, as we pointed out when we first reviewed the book, one of its most interesting sides. Our recent insight into the art of Sparta would have delighted Pater, and been another reason for his sympathy with a people whose ideals are, perhaps, more suggestive to us to-day than the clamour and speculation of the Athenian democracy.

*The Old Road*, Mr. Belloc's account of the Pilgrims' Way, as investigated by himself and two companions, has now been re-published by Messrs. Constable in an octavo edition, the first one of 1904 having been in quarto form. We welcome the reappearance of a lively and delightful book of travel in England which is remarkable for its power of reconstructing old days and ways. Not all that Mr. Belloc offers by way of theory can be believed, but exactitude concerning some of the details of the road—e.g., in the neighbourhood of Albury—is so impossible nowadays as to render conjecture allowable, and there is something pleasing in the serene confidence with which the author maintains his own views. The maps afford a good idea of the country traversed, while Mr. William Hyde's fine illustrations alone would give real distinction to the book.

*The Romance of the Ship: the Story of her Origin and Evolution*. By E. Keble Chatterton. (Seeley & Co.)—The author has already written on the history of sailing ships, and written very well. This new volume, as an attempt to comprise the whole story of sea traffic, by sail or steam, necessarily covers much of the ground occupied by his former monograph. He begins with the dug-out, and so, by way of the Nile and the Phoenicians and the Vikings, we come down the centuries to our Dreadnoughts and Mauretanians. The clipper, Mr. Chatterton points out, owed its origin to America, not to England; but England quickly adopted the new style, and soon successfully challenged the transatlantic models. The Civil War of 1861-5 destroyed the American shipbuilding trade, and allowed Great Britain to forge steadily ahead. Mr. Chatterton considers that the opening of the Suez Canal in 1870 was the greatest blow given to the sailing ship.

In the history of modern shipping, including the invention of the steamship, three nations are nearly associated, Great Britain, France, and America. The Monitor came from the United States, like the clipper; and the schooner also derived from Massachusetts. In these latter days Germany has stepped in, and there is a chapter in this book recounting the recent history of the rival fleets of commerce. A good deal of space is taken up with a consideration of modern men-of-war, and these chapters afford a lucid and popular survey of naval development in our own country. An interesting chapter is that on "The Ship in Action." Others are devoted to the mercantile

marine and yachting, to fishing fleets, to lifeboats and lightships, and to the craft of the sailor. The book is a pleasant and serviceable compendium on the subject of ships; and it is suitably illustrated.

*Beowulf*. Edited, with Introduction, Bibliography, Notes, Glossary, and Appendices, by W. J. Sedgefield. (Manchester University Press.)—Dr. Sedgefield states that this edition was originally prepared for the use of the students attending his lectures. Considered as an edition for beginners, it has what most teachers will regard as a serious disadvantage, the text being printed without marks of vowel-quantity. For the needs of scholars it is inadequate, and makes no attempt to take the place of the German editions of Heyne-Schücking and Holthausen. The notes are somewhat meagre, and many of them deal with elementary matters of language. The Glossary is on the whole good, but we have noted several oversights. For the explanation of *ægweard* and *æðfynðe* the reader is referred to the normalized forms *iegweard* and *ieðfynðe*, but those words will be looked for in vain. *Frædryshten* is misprinted "fræhdryshten"; and there are several slips in the marking of quantities. The Introduction is poor, but the Bibliography deserves high praise.

The text of the poem is handsomely printed in large type, the deviations from the reading of the MS. being noted at the foot of the page. Conjectures which the editor does not accept are as a rule ignored, although one or two are mentioned in the notes at the end. Dr. Sedgefield is usually judicious when he adopts the emendations of others. The few original conjectures which he introduces in the text are ingenious and scholarly, but not entirely convincing.

In addition to "Beowulf," the volume contains (in smaller type, and without any introductions or notes other than textual) "Finnesburgh," "Widsith," "Waldere," and "Deor." The vocabulary of these poems is not included in the Glossary. The texts seem to have been added for the purpose of enabling Dr. Sedgefield's students to refer readily to the passages quoted in his lectures on "Beowulf"; but it is surely an error of judgment to give these difficult and important pieces without any elucidation.

THE CAMBRIDGE UNIVERSITY PRESS send us a neat little *Cambridge Pocket Diary*, 1910-11, which begins on September 20th, being especially designed for those who are concerned with the academic year, and the various fixtures and engagements on which the University world has to keep an eye. The booklet represents an excellent idea well carried out.

#### THE BERLIN UNIVERSITY CENTENARY.

THIS great feast has come and gone, to the high satisfaction of all Berlin. The weather was perfect. With the exception of a few minutes' rain just before the torchlight procession of students in the principal street (Unter den Linden), it was fair, calm, and warm. All the ceremonies were admirably organized; and the large part played by the students, with their gay uniforms, flags, and other semi-military organization, was the distinctive feature wherein German Universities differ from those of other countries.

The opening service in the Cathedral (with a sermon by Dean Kaftan) was remarkable for the perfect singing by the choir of 6- and 8-part unaccompanied movements. The lights and shades, the quality of the boys' voices, the admirable selection, made it a great treat to musicians. No English choir except St. Paul's could be compared with it in excellence. The occasional playing of the great organ was not of the same quality.

The first *Fest-Akt* (on Tuesday, the 11th inst.) was enhanced by the presence of the Emperor with his family and a brilliant staff. His short and able speech, announcing a large gift for the organization of technical schools, was followed by a similar offering from the Lord Mayor of Berlin. The appearance of the new *aula* with the uniforms of staff and students, the robes of the faculties and of the foreign representation—all together, in the brightness of a sunny morning, made a scene which none of those present can easily forget. The Rektor, Prof. Erich Schmidt, is a handsome man of fine presence, and did his part so well that those who were much exercised at his election must have felt that the majority of one had made no mistake. He delivered four eloquent speeches during the morning, in which the only fault was one shared by almost all the German speeches—they were too copious. Our great neighbours, with all their virtues and all their talents, seem not yet to have learnt the value of brevity.

The second *Akt* was introduced by an oration on the history of the University, both able and learned, which actually lasted only an hour; but then the speeches of the Deans of each faculty, in introducing the honorary degrees, were almost necessarily tedious. The lists were, of course, open to criticism, and it might have required even longer speeches to justify the omission of some famous names. But it must be explained that it is against the laws of the University to give a doctor's degree to any savant who already possesses the same degree from any other University. Nevertheless the Berlin faculties seem to allow a good deal of shuffling among themselves in this matter. Fortunately, the degree of Litt.D. did not prevent Dr. Henry Jackson from obtaining his well-merited recognition by the Philological Faculty. But these are subtleties which we do not profess to explain.

There were also many entertainments—a garden party where the students had a pageant of little ceremony, but very amusing, as its members sat down to drink beer in complete disregard of historical proprieties. There was an excellent opera, 'Le Nozze di Figaro,' which was not, however, so brilliant as an unofficial performance of its modern counterpart, Rossini's 'Barbiere,' on the previous Saturday. This beautiful work, with its exceedingly florid music, was rendered in a surprising way by artists to whom scales and roulades seemed a matter of no difficulty.

We can hardly say that the dinner speeches were so successful. There are two men at Berlin to whom one can listen with pleasure for any length of time—Profs Harnack and Wilamowitz-Moellendorff; but the pause between courses to hear the average German unwinding of periods is not entertaining. Prof. Mahaffy had the honour of being selected as a speaker both at the theologians' dinner, and at the great University dinner—being at the latter the only foreigner who spoke. His object in both cases seemed to be rather the amusement than the instruction of the guests, for this is understood to be the notion of after-dinner speak-

ing in his talkative country. It seemed to be novel to his audience.

The proceedings ended with a State dinner given by the Emperor at his Palace, to which (with some curious exceptions) the foreign guests were not only invited, but also put in honourable places. In this the feast was in great contrast to that of Leipzig last year. The splendour of the appointments struck even those acquainted with such feasts at Windsor as something wonderful. The Emperor was in great spirits, and talked with all his versatility to his many guests. The Empress and the royal family played their part; and even the young princesses were gay and human, putting many a shy and nervous old pedant at his ease. If *Allerhöchstderselbe* be the pompous pronoun which designates the Emperor in official documents, perhaps *Allerliebstdieselbe* might without disrespect be applied to the *Cadette* of his august family.

#### THE ROLL OF COVENTRY.

THE long list of extracts given by Mrs. Stopes from the "delightful roll" in the Birmingham Free Library, recording notes on the history of Coventry during three hundred years, has already appeared in print, and will be found in the Appendix in the fifth volume of Hearne's edition of the 'Scotichronicon' of Fordun. The title is 'The History of Coventry,' taken from a manuscript communicated to the editor by his friend Thomas Jesson, M.A., chaplain of Christ Church, Oxford. It is fuller than the Birmingham MS., which begins, as Mrs. Stopes says, in 1352, and ends, apparently, in 1650. The manuscript I refer to begins in 1349, and ends in 1675, and contains every one of the entries (and many others), given by Mrs. Stopes with simple variations in the wording of the different items.

For example, the reference to Prince Henry in the Birmingham Roll reads:—

"1412-13. John Horneby. Hee arrested the Prince in the city of Coventry";

while the Hearne MS. reads:—

"1412. John Horneby, Maior. He arrested the Prince in the Priory of Coventry."

In the former MS. we find the entry, as Mrs. Stopes gives it,

"1434-5. John Michell. In his yeare came the small shrikes (?)."

In the latter MS. we read:—

"1434. John Michell Maior. In his yeare the small shrikes came in."

What were the "shrikes" or "strikes" referred to?

But there is still a third MS., called 'The City Annals,' containing similar entries to those in the other two MSS., and this is to be found in the muniments of the city of Coventry, commencing in 1350, and ending in 1566, the continuation from that year having been torn away. This is evidently in the handwriting of the time of Henry VIII. Here the 64th entry reads:—

"John Hornby, anno 1413. He rested ye prince in the Priory of Coventry."

Here "rested" is used for "arrested," and "Priory" appears, as in the second manuscript, for the "city" in the first.

Over the Prince Henry entry Mrs. Stopes writes:—

"Here, in this little Coventry Roll, it is recorded as the event of John Hornby's year, that 'he

arrested the Prince in the city of Coventry.'.... This is the only trustworthy story of any arrest of Prince Henry."

But of what value is the entry referred to, related by the original historian, and repeated by the other two?

The entries must have been written by the different scribes—if they were different—after 1650 and 1675, the year ending the third manuscript being unknown, owing to the absence of the continuation after the year 1566. Where did the anonymous historians get their "facts"? Especially where did they learn that Prince Henry was arrested in 1413?

As is well known, the earliest reference to Chief Justice Gascoigne with regard to the arrest of Prince Henry appears in Sir Thomas Elyot's (never "Eliot," as Mrs. Stopes spells the name) 'Boke called the Goverour,' first published in 1531, 118 years after the alleged arrest, the account passing into Hall's 'Chronicle' with all the additional embellishments accepted by modern traducers of Chief Justice Gascoigne.

The outstanding difficulty is that there is no *contemporary* reference to either the committal of Prince Henry by Gascoigne or to his arrest. As has been well said by Mr. J. M. Rigg, who has gone thoroughly into the subject:—

"The committal to jail for contempt of the heir apparent to the crown would have been an event of such dramatic interest as could not fail, if it occurred, to have been recorded by some contemporary writer, and duly noted as a precedent by the lawyers. In fact, however, no contemporary authority, lay or legal, knows anything of such an occurrence."

Many years ago Mr. F. Solly-Flood, Q.C., examined all the rolls for the whole reign of Henry IV., and there is no entry found relating to the arrest of Prince Henry. There are two great rolls of the Court, on both of which such an event as the committal of any man by the Court for contempt or any other offence could not possibly have failed to be recorded. These rolls are the *Rotuli Coram Rege* and the *Controlment Rolls*. They are extant, as Mr. Solly-Flood has proved,

"for the whole of the reign of Henry IV., without the loss of a single membrane or part of a membrane. On each of these rolls every commitment, either *ad respondendum* or *in penam*, for any offence or cause whatever, made by the Court of King's Bench, is to be seen. Not the slightest trace of the commitment of Henry of Monmouth, or of the commitment of any person whatever for any such offence as that attributed to the Prince, has after a most careful, diligent, and exhaustive search through all the rolls for the whole of the reign of Henry IV., been discovered on any roll or record whatever."

Mrs. Stopes, however, solves the problem, as in her "delightful roll" John Horneby "arrested the Prince in the city of Coventry."

Mrs. Stopes's "trustworthy story" of the arrest as given in the Birmingham Roll which she introduces to our notice, and in the other two versions which I introduce to her and your notice, cannot be accepted as an authentic record of any such event, and can only be treated as a Tudor fable. It is on a par with the story of Henry removing his father's crown from the pillow on which the imagination of fertile minds had placed it.

The truth may be—and probably is—that the incident of Prince Henry's arrest has been fathered upon him instead of Edward II., who, when prince, was expelled from Court for half a year for insulting one of his father's ministers, although that minister never dared to go the length of imprisoning the heir to the throne. What would happen to our new Chief Justice if he

committed to Holloway the Prince of Wales for slapping him on the face? The positions of the respective parties might be soon reversed. Yet it is equally possible.

If your space permitted, I would like to take up Mrs. Stope's remarks on the alleged non-retention of Gascoigne as Chief Justice on the accession of Henry V., and that Bacon did not write the play of 'Henry IV. Part II.' because "he knew better." Both Shakespeare and Bacon, like modern authors, in certain cases improved or tried to improve history for the purpose of effect; and, curiously enough, both Bacon and Shakespeare perpetrated similar errors, historical and otherwise. In some cases it must have been due to *lapsus memoriae*, as they ought to have "known better," although, as Mrs. Stope's maintains, "it seems ungracious to dispute the credit of Shakespeare as an historian; but truth is better than fiction." Not in a play, sometimes. Take my old friend Wills's 'Charles I.', for instance, or his 'Jane Shore,' where historical "fact" runs rampant.

That the "Prince Hal" of the Second Part of 'Henry IV.' was not Henry of Monmouth is most improbable. Shakespeare himself proves it. The Chief Justice says: "I hear you are going with Lord John of Lancaster against the Archbishop and the Earl of Westmoreland"; and as both of these dignitaries were executed in 1405, it is represented that the Prince had been committed when he was at or under the age of seventeen. But Mrs. Stope's "deflating roll" gives the date of the arrest as 1413!

It is also curious that Shakespeare, described by Lord Campbell as scrupulously accurate about "facts," represents the Duke of Clarence as present at the death of his father, the fact being that the Duke then was, and for many months had been, in Aquitaine!

My contention is that Henry of Monmouth was not the rake represented by Shakespeare as "Prince Hal," with a course of life which was foreign to his nature and absolutely impossible. Shakespeare took the tradition of an actual fact, to which a Prince of Wales (Edward II.) and a "Minister Domini Regis" (Roger) were parties, and fastened it upon a later Prince of Wales (Henry of Monmouth) and a later "Minister" (Gascoigne).

The "arrest" of Henry of Monmouth is simply a monstrous fabrication, framed by Elyot and Hall.

But over the non-retention of Gascoigne as Chief Justice by the new king, I may state that when Prince Henry succeeded his father as king he caused to be summoned on the following day to his first Parliament "Sir William Gascoigne, Knight, Chief Justice of our Lord the King, assigned to hold pleas before our Lord the King before the King himself."

Then Lord Campbell, who wrote the 'Lives of the Chief Justices,' says in his biography of Gascoigne:—

"We must, therefore, come to the inevitable conclusion that Sir William Gascoigne did survive Henry IV., that he was reappointed by Henry V., and that he was summoned as Chief Justice of the King's Bench to the first Parliament of that monarch."

Before the first Parliament met a new Chief Justice was appointed—nothing unusual, as Gascoigne himself received the appointment on the accession of Henry IV. and drew his salary for several months as Chief Justice after the accession of Henry V., receiving, by royal warrant, a grant of four

bucks and does annually from the forest of Pontefract for the term of his life. This certainly did not show any animosity by the new king towards the judge who is said to have imprisoned him. It is to be noted that the date of the alleged arrest is 1413, and that Henry succeeded his father on March 21st, 1413, so that the arrest must have been made during the last three months of the life of Henry IV.—a most unlikely occurrence, as at that time the Prince was on the most friendly terms with his father as Captain of Calais.

The summons to Parliament as Chief Justice by the new king showed, at any rate, that the intention of Henry V. was to keep him in office; and it is possible that at his own request, not by order of the King, his patent, which had been determined by the death of Henry IV., was not renewed. It is not necessary to presume that he was dismissed from office.

Mrs. Stope suggests at the end of her letter that

"The testimony of the little Roll that Prince Hal was arrested at Coventry may stimulate our imaginations anew, and lead us to further research in fresh directions."

There is plenty of scope for "imaginings." Let us have in their place some reliable history, obtained in "fresh directions." "Reliable history" is badly needed.

GEORGE STRONACH.

#### SHAKESPEARE AND COVENTRY.

SHAKESPEARE must have visited Coventry as a travelling player (V. C. H., 'Warw.', ii. 179), even if he had no kin there. There were, however, Arderns there as early as 1461 (for John Ardern see 'Leet Book,' 318, and for Geoffrey, *ib.*, 337).

The earliest mention (unprinted) I find of the name Shakespeare in Coventry MSS. is in the 'Corpus Christi Guild Book,' f. 343, back, Nov. 8, 1545: "Item, Shakespeare's house in the new rent vak [i.e. vacant] the yeir, ijs. vjd."

The adventure at Hinckley fair ('2 Hen. IV.,' V. i.) lends interest to the entry in the register in Holy Trinity, Coventry, that "Richard Shackspeare of Hinckley and Jane Edsone of the citie of Coventry, widow, were married before Mr. Mathew Smith, Justis of peace, the 20th of August, 1656."

"Jack Falstaff" was "page to Thomas Mowbray, Duke of Norfolk" ('2 Hen. IV.,' III. ii.), who held Caludon Castle, inherited from the Segraves, very few miles from the city.

I hardly know if Falstaff betrayed any minute knowledge of the locality when he bade that Peto should "meet him at the town's end" ('1 Hen. IV.,' IV. ii.), as the term is so common; but the town's end at Coventry was probably the Warwick Lane end by the Grayfriar Gate. "John Brauntston hath graunted a house to on that will kepe they seide town yende" ('Leet Book,' 191); while the merchant in Hales's 'Discourse of the Commonweal' (ed. Lamond), p. 18, refers to the Grayfriars' Almshouse as "the hospitall at this town's end." It is true that there is a theory which makes Bond's Hospital at Bablake the one designated; that, too, lay at the town's end, and is on the nearer route to "Sutton Cop hill"; but there is better evidence for Grayfriars.

Lastly, the citizens in Hornby's year (Candlemas, 1412, to Candlemas, 1413)

lent 100*l.* to the Prince who was afterwards Henry V. ('Leet Book,' 61).

Note, however, that many items in the Coventry mayor-lists (of which several MSS. exist) are deservedly suspect. For instance, the Earl of Warwick was not arrested (1425) at Coventry (Sharp, 'Antiquities of Coventry,' 205).

MARY DORMER HARRIS.

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Teachers' Notes on Nature Study: Plants and Animals, 1/- net. The notes originally appeared in the Newton Nature Handbooks.

Theal (George McCall), *The Yellow and Dark-Skinned People of Africa South of the Zambesi*, 10/6.

Tricker (J. I.), *Contracts in Engineering*, 12/6 net. United States National Museum Proceedings: 1719, The Type-Species of the North American Genera of Diptera, by D. W. Coquillett; 1720, Description of a New Isopod of the Genus Notasellus from the East Coast of Patagonia, by Harriet Richardson; 1721, The Paradise Fly-catchers of Japan and Korea, by Pierre Louis Jouy; 1722, Some New Hymenopterous Insects from the Philippine Islands, by S. A. Rohwer; 1723, Notes on Anteliochimera and Related Genera of Chimæroid Fishes, by Barton A. Bean and Alfred C. Weed; 1724, A New Ophiuran from the West Indies, by Hubert Lyman Clark.

Vries (D. De), *Milling Machines and Milling Practice*, 14/- net.

Vrooman (Carl S.), *American Railway Problems in the Light of European Experience; or, Government Regulations versus Government Operation of Railways*, 6/- net.  
 Walker (Charles Edward), *Hereditary Characters, and their Modes of Transmission*, 8/- net.  
 Westell (W. Percival), *The Book of the Animal Kingdom: Mammals*, 10/- net.

With 14 coloured and 280 plain plates chiefly from photographs of the living animals by W. S. Berridge.

Whittaker (Charles R.), *A Manual of Surgical Anatomy*, 5/- net.

*Juvenile Books.*

Aldin (Cecil), *Field Babies*, 5/-; *Rough and Tumble*, 6/- net.

Avery (Harold), *Off the Wicket: a School Story*, 3/-

With coloured illustrations.

Bachelor (Margaret), *Six Devonshire Dumplings*, 2/-

Bevan (Tom), *The Insurgent Trail: a Story of the Balkans*, 3/-

*Big Book of Fairy Tales*, 7/- net.

Edited by Walter Jerrold, and illustrated by Charles Robinson.

Bodger (J.), *A Toy Party*, 1/- net.

Illustrated in colour by Dora Barks.

Brazil (Angela), *Bosom Friends: a Seaside Story*, 2/-

Browne (Maggie), *The Book of Betty Barber*, 3/-

With illustrations drawn by Arthur Rackham, and coloured by Harry Rountree.

Browne (Maggie), *Wanted: a King*, 2/-

With illustrations by Harry Furniss.

Cross (Helen Reid), *Aunt Maria's Dressing-Table: Stories and Pictures for You and Me*, 1/- net.

A book to paint in and to read.

Dewey (Katharine Fay), *Star People*, 6/- net.

A collection of fanciful stories about stars.

Illustrated by Frances B. Comstock.

Gilson (Capt. Charles), *The Lost Island*, 3/-

A tale of the Far East, illustrated in colour by Cyrus Cuneo.

Gilson (Capt. Charles), *The Spy*, 6/-

A tale of the Peninsular War and the storming of Badajoz, illustrated in colour by Cyrus Cuneo.

Girvin (Brenda), *The Lower Fourth*, 2/-

A series of school tales, illustrated by E. Everett.

Harvey (B. V.), *Gervas and the Magic Castle, and other Tales*, 1/-

With illustrations by Harry Rountree.

Haverfield (E. L.), *Sylvia's Victory*, 3/-

Hope (Ascott R.), *Here and There: an Album of Adventures*, 5/-

New edition, illustrated.

Jacberns (Raymond), *An Every-Day Romance*, 5/-

Illustrated by Paul Hardy.

Kingsley (Charles), *The Water-Babies*, 5/- net.

With illustrations in colour by Warwick Goble.

Macalister (Lady), *Uncle Hal*, 3/-

Illustrated by Arthur Twidle. One of Jarrold's New Empire Rewards for Boys and Girls.

MacDonald (George), *At the Back of the North Wind, The Princess and the Goblin, and Ranald Bannerman's Boyhood*, 3/- net each.

New edition, with many illustrations.

Matheson (Annie), *The Story of a Brave Child*, 3/-

A child's life of Joan of Arc.

Purdon (K. F.), *The Fortunes of Flot: a Dog Story, Mainly Fact*, 2/-

Sowerby (Githa), *Little Plays for Little People*, 3/- net.

Illustrations in colour by Millicent Sowerby.

Strang (Herbert), *The Adventures of Dick Trevanion*, 6/-

A story of 1804, illustrated by W. Rainey.

Strang (Herbert), *Round the World in Seven Days*, 3/-

Strang (Herbert) *Annual*, 5/- net.

With contributions by John Aston, Stacey Blake, Desmond Coke, and others, and illustrations by P. J. Billinghurst, C. E. Brock, Cyrus Cuneo, and other artists.

Swiss Family Robinson, 5/- net.

With illustrations in colour and in black and white by Charles Folkard.

Tennyson, *The Gateway to, Tales and Extracts from the Poet's Works*, 5/- net.

With an introduction by Mrs. Andrew Lang, and 16 coloured illustrations from drawings by Norman Little.

Very Short Poems for Very Short People, 2/-

Very Short Stories for Very Short People, 2/-

Wishaw (Fred), *Once Bitten Twice Shy: a Tale of Peter the Great*, 2/-

White (Geoffrey H.), *The Maynard Cousins*, 2/-

Wilson (Richard), *Men of Mark in the History of Western Europe*, 6/- net.

A well-printed volume ranging from Pepin the Short to Garibaldi, with 32 coloured plates.

Woolf (Bella Sidney), *The Strange Little Girl*, 1/6

Illustrated by P. B. Hickling.

*Fiction.*

Blackwood (Algernon), *The Human Chord*, 6/-

A tale of spiritual imaginings.

Carr (M. E.), *A Knight of Poland*, 6/-

A story of the influence of heredity. The most important scenes take place in Poland, the hero giving himself and his fortune to support the unsuccessful Polish rising of 1863.

Carey (Rosa Nouchette), *The Sunny Side of the Hill*, 3/-

New edition.

Comfort (Will Lexington), *Routledge Rides Alone*, 6/-

An anti-war novel ranging from London streets and drawing-rooms to the famine fields of India and Manchuria.

Crawford (F. Marion), *The Primadonna*, a Sequel to 'Soprano', 3/-

New edition. For notice see *Athen.* April 25,

1908, p. 505.

Crawford (F. Marion), *The Diva's Ruby*, a Sequel to 'Soprano' and 'Primadonna', 3/-

New edition. See *Athen.* Nov. 14, 1908, p. 602.

Cody (H. A.), *The Frontiersman*, 6/-

A tale of the Yukon.

Crockett (S. R.), *The Dew of their Youth*, 6/-

The story, placed in smuggling days, introduces Scottish types.

Edginton (May), *Brass*, 6/-

Raises the question—or, rather, suggests the possibility—of justifiable bigamy. A physically unattractive but passionate woman is married to a dilettante husband.

Foster (Ethel M.), *Howard's End*, 6/-

A story of social life in an old Hertfordshire country-house.

Garland (Hamlin), *Other Main-Travelled Roads*,

Short stories from America.

Grey (Zane), *The Heritage of the Desert*, 6/-

A love-story of the wilds.

Grier (Sydney C.), *The Prize*, 6/-

Deals with international complications.

Grossmith (George and Weedon), *The Diary of a Nobody*, 2/- net.

New edition, with illustrations by Weedon Grossmith.

Harben (Will N.), *Dixie Hart*, 6/-

A domestic tale of the Southern States.

Holland (Elizabeth), *The Gentleman Help*, 6/-

A tale of love and tragedy.

Horn (Kate), *The Mulberries of Daphne*, 6/-

Many of the scenes are laid in Aldershot, and camp life there is described.

Leighton (Marie), *Justice*, 6/-

A story of crime and wrongful conviction.

Lyons (A. Neil), *Cottage Pie, a Country Spread*, 6/-

A series of sketches, some written in Buckinghamshire about five years ago, and the others more recently in Mid-Sussex.

Meredith Memorial Edition: *Celt and Saxon* (Unfinished), 7/- net.

For notice see *Athen.* Aug. 13, 1910, p. 176.

Moore (Edith Mary), *The Idealist and Mary Treherne*, 6/-

A comedy, the scene of which is laid in the Weald country of Kent.

Otis (Alexander), *Love at Cross Purposes*, 6/-

Retails the love-adventures, more or less farcical, of a dramatic critic.

Pickwick, Mr., *Pages from 'The Pickwick Papers'*, 15/- net.

Illustrated in colour by Frank Reynolds.

Richardson (Frank), *Whiskers and Soda*, 6/-

Twenty-two short stories.

Ridge (W. Pett), *Light Refreshment*.

A series of tales, mainly humorous.

Rives (Amélie), *Pan's Mountain*, 6/-

The story, placed in Italy, deals with a girl-worshipper of Pan.

Savile (Frank), *The Pursuit*, 6/-

The protagonists are Anglo-American, with a background of Moors, and the action is laid round the person of the little grandson of "the richest man in America."

Schulzky (O.), *The Soul of India: an Eastern Romance*.

Sheppard (E.), *Flora's Choice*, 6/-

A strongly religious novel, depicting many phases of thought in the Church of England.

Soutar (Andrew), *The Island of Test*, 6/-

Described as "a daring study of human nature."

Trevana (John), *Bracken*, 6/-

A vivid story of turbulent passion.

Tynan (Katharine), *The House of the Secret*, 6/-

A story of a high-spirited orphan girl of eighteen, who is committed by her father's will to the care of her godmother, a lady in Ireland.

*General Literature.*

Bellac (H.), *On Something*, 5/-

Various sketches, some of which have already been published in English magazines and papers.

Cotterill (C. C.), *The Victory of Love*, 2/- net.

Essays written with the object of promoting fellowship and love among men.

Edinburgh Review, October, 6/-

Includes articles on 'The Copyright Question,' 'Academical Oratory,' 'The Gothic Contribution to Renaissance Art,' and 'The English Clergy in Fiction.'

Essex Review, October, 1/- net.

Graham (R. B. Cunningham), *Hope*, 6/-

A series of papers touching on life in South America and elsewhere.

Imperial Review, 9d.

A Melbourne magazine containing brief articles.

Irving (Washington), *Legends of the Alhambra*, 7/- net.

With illustrations and decorations by George Hood, and an introduction by Hamilton Wright Mabie.

McIlwraith (John F.), *Land Tax Valuation: How to Fill up the Forms*, 2/- net.

Martin (Lucy E.), *Echoes of Help and Comfort*, 3/- net.

Collected quotations.

Reynolds (Stephen), *Alongshore, where Man and the Sea face One Another*, 6/-

Most of the chapters have appeared in *The Westminster Gazette*. Two sketches of fishing on a large scale from a French port have been added by way of contrast.

Rose (Henry), *Maeterlinck's Symbolism: The Blue Bird*, and other Essays, 1/- net.

Short (Isabella), *Practical Home Sewing and Dressmaking, with Cutting-Out by the "Short" System of Paper Folding*, 3/- net.

Wilcox (Delos F.), *Great Cities in America: their Problems and their Government*, 5/- net.

In the Citizen's Library.

*Almanacs.*

Old Moore's Almanack, 10/-, 1d.

*Pamphlets.*

Plunkett (Sir Horace), *Plain Talks to Irish Farmers*, 1d.

An examination of the changes which, the author thinks, must be made by Irish farmers in their private and public affairs if the land settlement is to bring prosperity to Ireland.

*FOREIGN.*

*Fine Art and Archaeology.*

Bayet (J.), *Les Édifices religieux*, XVII., XVIII., et XIX. Siècles, 8fr.

In the series *Les Richesses d'Art de la Ville de Paris*.

*Bibliography.*

Katalog Literatur Naukowej Polskiej (Catalogue of Polish Scientific Literature), Vol. IX. Parts III. and IV.

*History and Biography.*

Chuquet (A.), *Épisodes et Portraits*, Series III. 3fr. 50.

Duchesne (E.), *Michel Iouriévitch Lermontov: sa Vie et ses Œuvres*, 7fr. 50.

Fontane (M.), *Histoire universelle: Vol. XIV. La Renaissance*, 7fr. 50.

*Geography and Travel.*

Aymard (Capitaine), *Les Touaregs*, 5fr. 50.

*Philology.*

Fujisawa (Kensosuke), *Der kleine Toussaint-Langenscheidt*: Japanese, 3m.

Contains a grammar and vocabulary, with a map, table of money, &c.

*Science.*

Bulletin International de l'Académie des Sciences de Cracovie: Série A. Sciences Mathématiques, avril et mai; Série B. Sciences Naturelles, avril et mai, 1k. 40h. each.

\* \* \* All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

## Literary Gossip.

The *Cornhill Magazine* for November contains the opening of a story in two parts by Miss Jane Findlater, 'Charlie over the Water.' In his new series of essays Mr. Arthur Benson writes on Bishop Westcott; while Mr. Justice Darling contributes a set of New Forest verses entitled 'Woodnotes.' Mrs. Woods's 'Pastel' deals with 'The Victoria Falls.' Miss Edith Sellers writes suggestively on 'The Unemployable and the Unemployed'; 'Loiterings by the Lambourne,' by Mr. A. E. Gathorne-Hardy, is a fisherman's article; and Miss Rosaline Masson's 'Holman Hunt and the Story of a Butterfly' recalls a little incident of the fifties. Science is represented by Miss Lettice Digby's paper on 'The Cell: the Unit of Organization.'

SIR MORTIMER DURAND contributes to the November number of *Blackwood* the first paper of a series entitled 'A Holiday in South Africa.' Anne H. Dyer writes a Japanese sketch from life, 'Tsune and the O Jo-San,' and Mr. Algernon Cecil an appreciation of Ober-Ammergau. Ocean Island—the richest in the Western Pacific—is the subject of an article. Almost the whole island consists of pure phosphate of lime, and the native population is divided into twelve tribes. The number also contains a humorous short story, 'Bill Bailey,' by Mr. Ian Hay; and articles on 'The Indian Councils at Work,' 'The Marquis of Dalhousie's Private Letters,' and Disraeli.

THE story of Inca civilization was told by Dr. Robertson, whose 'History of America' appeared in 1778, and Prescott, whose 'Conquest of Peru' was published in 1843. But since the appearance of the latter work the discovery of new material has suggested modification of some things, and thrown light upon others. In 'The Incas of Peru,' to be published by Messrs. Smith & Elder on the 28th inst., Sir Clements Markham, who spent much time in Peru fifty years ago, and has since kept up his knowledge of Peruvian work on his subject, embodies the result of his researches. His hope is that the work will be interesting to the general reader, while offering useful material to the serious student. The volume is illustrated by a reduction of a map of the area described, which took two years to compile, and includes the material of 32 recent maps and reports.

A NEW volume of short stories by Mrs. Edith Wharton, entitled 'Tales of Men and Ghosts,' will be published by Messrs. Macmillan & Co. next week.

MR. ARNOLD BENNETT's series 'Paris Nights' will begin in the November issue of *The English Review*, which will also contain the censored act of Mr. Laurence Housman's new play, and an important article by Mr. Ramsay Macdonald, on the Osborne Judgment.

THE November number of *Harper's Magazine* will include 'A North-Sea Admiral,' by Mr. H. W. Nevins; 'A Mediæval Baron's Household,' by Mr. G. G. Coulton; and 'Exploring the Antarctic,' by Mr. Ernest Gourdon, the first published narrative of the Charcot Expedition.

THE following amongst other articles will appear in *Chambers's Journal*, for November: 'A Financial Crisis in Anglo-India,' by Mr. A. G. Throssell; 'The Pirate with a Conscience,' by Mr. John Lang; 'Ghent during the Hundred Days,' by Mr. G. W. T. Omond; 'A Day in the Life of a Tea-Planter,' by Mr. E. F. Sellar; 'The World's Eighth Wonder,' a description of the Victoria Falls of the Zambezi, by Mr. W. S. Fletcher; and 'A Critic in the House,' by Mr. W. Shaw Sparrow.

THE HISTORICAL LITERATURE COMMITTEE of the forthcoming Glasgow Scottish History Exhibition are to show a unique collection of burghal records, literature connected with Burns, Allan Ramsay, and Walter Scott, and examples of early Scottish printing. There will also be six historical pageants.

DR. WILLIAM GEMMELL has written for early publication a history of Provand's Lordship, the oldest house in Glasgow.

THE second edition of Mr. Ellis Barker's 'Great and Greater Britain' has been enlarged by more than 200 pages. The additional matter treats in detail the Irish problem and the Unionist land policy, with which the author has prominently identified himself. Messrs. Smith & Elder will have the book ready next Friday.

In the October number of *The Journal of Theological Studies* Dean Bernard writes on 'The Odes of Solomon,' and Dr. A. Souter on 'Another New Fragment of Pelagius.' The 'Notes and Studies' include 'The Early Greek Commentators on the Gospel according to St. Matthew,' by Mr. C. H. Turner; 'The Eschatology of the Apocryphal Scriptures,' by Dr. W. V. Hague; and 'Four and Seven as Divine Titles,' by Dr. C. F. Burney.

BOOKS written by bankers about their banks are sufficiently rare, the list being probably limited to Sir William Forbes's 'Memoirs of a Banking House' and Mr. Boase's 'A Century of Banking in Dundee.' Mr. J. L. Anderson will make a third volume with his history of the Commercial Bank of Scotland from its foundation till now. The book is designed to show, among other things, the progress made by the bank in each of its ten decades of existence.

THE curious rhetoric of chance, to use Mr. William Watson's neat phrase, was exhibited this week in the prospectus of the Duff Development Company, for the two trustees for the first debenture stockholders are the Earl of Verulam and Mr. William Shakespeare.

WE notice that in Liverpool great exertions are being made to teach modern languages. The Liverpool Linguistic Club is doing good work, and has recently formed a Russian section. In addition to this Club there are French and Italian Literary Societies, in which lectures are given in those languages; and a capital library of French and Italian books is at their disposal. The French Society numbers over 300 members, and is under the patronage of the French Government. The Russian language is taught in the School of Commerce in connexion with the Municipality, and attracts a good many scholars.

THE S.P.C.K. will publish early in November a book on 'Egypt and Israel,' by Prof. Petrie, which will be fully illustrated. The purpose of the volume is to show the general historical setting of the narratives of the Old Testament in relation to Egyptian times, and to see what consistent conclusion can be reached.

THE same Society will also issue 'The Discovery of the Book of the Law,' by Prof. Naville, with an Introduction by Prof. Sayce, which deals with an Egyptian parallel to the discovery of the 'Book of the Law' under Josiah, and endeavours to prove therefrom that the Biblical narrative of the discovery is fully trustworthy; and 'Messianic Interpretation and other Studies,' by Prof. R. J. Knowling, which includes a discussion of the eschatological problems raised by Prof. Schweitzer.

Two new books of fairy stories are announced by Mr. Elliot Stock: 'Picnic Fairy Tales,' by Mr. E. Tattersall, with original illustrations by Bertha Greatbach; and 'When Witches Lived,' by Mr. Baldwin S. Harvey, with six illustrations.

MRS. JULIA WARD HOWE, who died recently, was born as long ago as 1819. She wrote her 'Reminiscences' in 1899, and produced a considerable amount of verse and biography as well as sociology. She is best known as the writer of the famous 'Battle Hymn of the Republic' in 1861, when the American Civil War was at its height.

THE historian Dr. Johannes Strickler, whose death is announced from Berne, was a native of Zurich, and one of the promoters of the democratic movement in 1849 which led to the establishment of the present Constitution of that canton. He was for many years at the head of the State Archives. He published a 'History of Switzerland,' and numerous valuable volumes of documents concerning the Reformation and various periods of Swiss history.

AMONG recent Government Publications of interest we note: House of Lords Manuscripts, Vol. V. 1702-4 (2s. 8d.); and Historical Manuscripts in the Welsh Language, Vol. II. Part IV. (1s.).

NEXT week we shall pay special attention to Juvenile Literature and Gift-books.

## SCIENCE

## OUR LIBRARY TABLE.

*The Romance of Modern Astronomy.* By Hector Macpherson, Jun. (Seeley & Co.)—Mr. Macpherson is already favourably known as a writer on astronomy (in addition to other subjects) by his works on 'Astronomers of To-Day' (1905) and 'A Century's Progress in Astronomy' (1906). He is also the author of a primer of the science entitled 'Through the Depths of Space.'

The present work is more ambitious, and surveys the different departments of astronomy in more detail. The title is similar to that of a small but excellent work, 'The Romance of Astronomy,' published by Mr. R. Kalley Miller in 1873.

Beginning with two introductory chapters on 'Our Place in the Universe' and 'Effects of the Earth's Motions,' our author carries us with a skilful hand through the revelations which have made astronomy, by the aid of modern instruments of research (not only the telescope, but also the spectroscope and the camera), a fascinating study. He acknowledges assistance obtained from those well-known writers Mr. Gore (whose loss we had recently to deplore) and Mr. Maunder, Superintendent of the Solar Department at the Royal Observatory, Greenwich.

Four chapters contain a brief history of the progress of astronomical discovery from the earliest times; and the last supplies a "final survey" of the enormous extension of our knowledge of the visible universe which has resulted from the "romance of modern astronomy." But, as he remarks, it has not only done this;

"it has also shown the marvellous height which may be reached by the human mind, chained to a little revolving globe lost in the rays of a star, yet able to span the vast spaces of the Universe, to weigh the stars, to predict the celestial motions; it has given us a deeper appreciation of the dignity of the human intellect, which can soar above its environment into the regions of things divine and eternal."

Great care has evidently been taken to secure accuracy. A few matters, however, repeated from former writers, need examination. The statement, for instance, that Copernicus said that perhaps at some future time phases would be noticed in Mercury and Venus, as required by his theory, is not authentic, for such appearances would be seen with a telescope under the old as well as the Copernican theory; even if the earth were the centre of their motions, it is certainly not the source of their light. The story of Newton's dog and its accidental destruction of valuable mathematical papers has frequently been repeated, but appears to have no foundation in fact, as was pointed out by Mr. Lynn in *Notes and Queries*, 7 S. v. 41.

The illustrations in this work are exceedingly good. For two views of Mars and for a photograph of Saturn the author is indebted to Prof. Percival Lowell. The late Prof. Schiaparelli also furnished one of his classical drawings of Mars for reproduction in the volume; and the beautiful photographs of stars and nebulae are by Prof. Max Wolf of Heidelberg, reproduced by his permission.

Altogether the work forms an excellent compendium of the most interesting facts in astronomy, told in popular language.

Where the conclusions are more or less doubtful, as in the case of the "canals" of Mars, the differing views are tersely set forth. That useful adjunct to a work of this kind, a careful Index, is provided.

*A Textbook of Physical Chemistry: Theory and Practice.* By Arthur W. Ewell, Ph.D. (J. & A. Churchill.)—This book, by the Assistant Professor of Physics, Worcester (U.S.A.) Polytechnic Institute, is intended to serve as a laboratory manual and a book of reference as well as a textbook for lectures. It contains 102 illustrations and 63 tables. It is specially designed for students in American colleges and technical schools who have completed the freshman and sophomore classes, and laboratory courses in mathematics, physics, and chemistry. A knowledge of the calculus is assumed in many of the theoretical discussions.

The laboratory exercises are well chosen and well arranged, and conducive to careful thought on the part of the manipulator: each experiment is followed by questions on the principles involved in the work and their application.

The Introduction deals with general methods, apparatus, mathematical data, discussion of errors, and the like. The following ten chapters are arranged to deal with subjects under the headings of thermodynamics, solutions, thermochemistry, light, chemical kinetics, chemical statics, electrolytic conduction, potential differences, gaseous ions, and radio-activity. Experiments requiring apparatus not easily procurable or easily made, or requiring expensive chemicals, are avoided; and in most cases alternative salts and other substances are suggested for use, so that students may vary the details of the experiments.

The figures in the text are generally simple, but clear, and contain all that is essential; we suggest, however, that the figure of a Westphal balance, on p. 26, might be easily improved. To the more advanced student, for whom the work is intended, this will prove a useful book, and the problems and questions at the ends of the chapters are likely to be a great help.

*The Geology of Water-Supply*, by Horace B. Woodward, is the third volume of "Arnold's Geological Series," and by no means the least important. The distinctive feature of the series is the presentation of geology in its economic aspect, and consequently a subject of so much practical importance as water-supply could hardly have been neglected. Whether seeking an underground source of water or determining the site of a reservoir, the engineer has in most cases something to learn from the geologist. Mr. Horace Woodward in the course of his long experience in the field as an officer of the Geological Survey was engaged in work which extended over the principal water-bearing rocks of the country; and subsequently in his position of Assistant-Director of the Survey he was not unfrequently appealed to as an authority on the geological conditions of water-supply. In the present work he gives the reader the benefit of his special knowledge.

Starting with the fundamental question of rainfall, he discusses its dispersion above ground and below, tracing the origin and development of stream and spring, and having much of interest to say about such subsidiary matters as swallow-holes and bournes and dew-ponds. Underground water is a subject that is naturally treated with much detail. Mr. Woodward supplies an excellent survey of the water-bearing

strata in the various geological formations of our island, insisting, naturally enough, on the pre-eminent importance of the Chalk in the South-East. In describing the principles which must guide the prospector in seeking subterranean water, he deals not ungenerously with the water-diviner. Mr. Woodward's book is one that may be read with much profit not only by the geologist, the engineer, and the well-sinker, but also by any one who has occasion to seek a source of water-supply for domestic or business purposes.

*History of Medicine.* By Dr. Max Neuburger. Translated by Ernest Playfair. Vol. I. (Henry Frowde and Hodder & Stoughton.)—The English-speaking members of the medical profession have long wanted a history of their art; the Germans have had good histories for many years past. This want has now been supplied by the enterprise of the managers of the "Oxford Medical Publications," who have obtained a translation, in two volumes, of the work of Dr. Max Neuburger, Professor of Medical History in the Imperial University of Vienna.

The first volume, which is just issued, deals with medicine from the earliest times to the end of the Arabian period. Dr. Neuburger's wide knowledge of history, folk-lore, comparative religions, and philosophy is displayed to the best advantage, with the result that every page of the book can be read with pleasure. Mr. Ernest Playfair's translation, too, is so easy that the book reads as if it had been written in English (and this is the highest praise that can be given to a translation), whilst at the same time the original text is faithfully reproduced. There is an Introduction by Prof. Osler, drawing attention to the value of medical history; and there is a good Index. The volume consists of 404 pages in quarto, but it is so light that it can easily be read without using a bookrest.

*African Mimetic Butterflies.* By H. Eltringham. (Oxford, Clarendon Press.)—The theory of mimicry as an explanation of the wonderful resemblances in the colour and markings of some butterflies is a strong one, and must hold its ground until another explanation is offered to account for the phenomena; but it is still a theory, though a brilliant one. It must also be always associated with the names of Bates its founder, and Poulton its enthusiastic and able exponent. There is, however, a too frequent endeavour to assert it as an axiom, and advocate it on a more or less polemical basis. Thus numerous names are given, in this book and elsewhere, as those of its supporters, many of which are those of well-known authorities, while others are scarcely to be accepted as those of experienced entomologists. On the other hand, the objections of naturalists of repute are too frequently considered as invalidated by a more or less forensic argument.

The publication of this volume will, however, be heartily welcomed both by those who accept the theory and others who still consider it non-proven. It restricts the evidence and advocacy to one area, and is on the whole both judicious in argument and exhaustive in the facts adduced. The coloured plates will prove a boon to students of Ethiopian Rhopalocera, whether they accept the views offered on mimicry or desire another hypothesis.

The chapter devoted to the refutation of objections is perhaps the least satisfactory. The opinions of the late W. C. Hewitson, a

great collector and iconographer, may on philosophical or speculative subjects be disregarded. They are never quoted by opponents in discussions on mimicry, and therefore scarcely require the detailed criticism supplied by Mr. Eltringham. On the other hand, those of the late Prof. Packard and Dr. David Sharp are in a totally different category, and are still not refuted.

Whatever may be the views held on the present definitions of mimicry—far advanced from those of Bates—no competent naturalist will deny the great influence the theory has had in promoting the study of insect bionomics, while for evolutionary research it has been, and is still, a singularly suggestive conception.

*Engineering of To-day*, by Thomas W. Corbin (Seeley & Co.), gives a very fair idea of many problems solved by the engineer and the methods by which he attains his ends, and is not confined to the making of locomotives and steamships.

Taken as a whole, the descriptions of the various processes and operations dealt with are unusually clear to the non-technical brain, and the reader will be dull who cannot find in the book the means of passing an hour or two both agreeably and instructively. The operations of the engineer are now so varied that they cannot all be dealt with in a single volume, but Mr. Corbin has made a wise selection, and covers the ground as thoroughly as his space permits, and his treatment of each of his subjects is in most cases complete. Under 'Materials,' however, he tells us of iron, steel, copper, and Portland cement only, neglecting aluminium and its many alloys, as well as wood and stone.

The description of the Blackwells Island Bridge seems to indicate that it is built without provision for expansion and contraction, and the object of the "adjustable filling-in piece" in most bridges is not explained. We are not told how the outer "skin" of a big gun is fitted; the gyroscope and the ball-drill are not mentioned; the self-generating electric locomotive seems to be out of place, as it comes under 'The Iron Horse'; and the 'Gnome' rotary engine is not where we expected to find it. The chapter on water is not nearly so well written as the rest of the book, and seems to be by another hand.

So good a book deserved a more complete Index, for much of the valuable information it contains is only to be found by turning over the pages.

*The Prevention of Malaria*. By Ronald Ross and Others. (John Murray.)—The pressing need for Major Ronald Ross's book is accurately summed up in the following sentences taken from the article written by his brother, Surgeon H. C. Ross:—

"Malaria first appeared at Ismailia in 1877.....In 1891 nearly 2,500 cases were recorded.....but probably many more occurred.....Every one was down with fever, and trade was soon at a standstill. The Government offices were closed, and were ultimately moved to Port Said; the tribunals were transferred to the neighbouring towns."

A determined attempt was made to stop the disease by destroying the mosquitoes, and whereas in 1900 the number of cases reported had been 2,284, and in 1901 1,551, the number was reduced to 214 in 1903, 90 in 1904, and 37 in 1905. There were no fresh cases in 1906 and 1907; and in 1908 no malaria was contracted in Ismailia.

The results of similar anti-malarial cam-

paigns were equally satisfactory in Cairo and Heluan.

"Unfortunately, Sir Horace Pinching, who had been so sympathetic towards this work, retired in the autumn of 1907 from his post of Director-General of the Department. His successor immediately told me that he did not consider it necessary for me to continue the work.....and the Government has again become lethargic about anti-mosquito measures."

It is difficult to speak with patience of this shortsighted policy on the part of officials, but such action is not uncommon, as Sir Rubert Boyce has lately shown in connexion with some of the West India islands.

The present book deals with the history of malaria, and the measures by which unhealthy stations can be made sanitary at a relatively small cost. Major Ross was amongst the first to discover the true relationship which existed between malaria and the mosquito, and he tells the story modestly, and in such a manner as to interest the general reader. The contributors to Major Ross's volume tell how his teaching has borne good fruit throughout the world. The book is illustrated, but it lacks an Index.

#### SOCIETIES.

**ENTOMOLOGICAL.**—Oct. 5.—Dr. F. A. Dixey, President, in the chair.—The President announced that the Conversations postponed from last May would not take place until next year.—Mr. G. W. V. de R. Philipe and Dr. C. E. Lakin were elected Fellows.

The President exhibited an impression of the new seal of the Society, prepared from a design made by Mr. Selwyn Image, Slade Professor of Fine Art in the University of Oxford, and a Fellow of the Society.

Mr. G. C. Champion brought for exhibition two living examples of *Melanophila acuminata*, captured at Woking on September 17th last.—Mr. E. A. Butler exhibited specimens of three species of rare British Hemiptera, viz. (a) *Mesovelia furcata*, M. & R., and (b) *Cicadula cyanea*, Boh., both from leaves of *Polanogonium natans* in Epping Forest; and (c) *Cyrtorrhinus geminus*, Flor., from Broxbourne—a recent addition to the British list, only two British specimens being at present known.—Mr. A. H. Jones showed a series of *Pieris manni*, males only, from the valleys of the lower slopes of Mont Canigou, near Vernettes-Bains, taken at the end of June last, with examples of *P. rapae* and *P. ergane* from Italy for comparison.—Mr. P. J. Barraud brought for exhibition a case containing Pieridae from the neighbourhood of Formia, Central Italy, including *Pieris rapae*, L., and var. *metra*, Stephens; *P. manni*, Mayer, and var. *rossii*, Stefanelli, and ab. *erganooides*, Stefanelli; and *P. ergane*, Hüb.; also enlarged photographs of male and female specimens of the summer forms of the above-named species to illustrate the difference in the character of the markings, shape of the wing, and male appendages.—Commander J. J. Walker exhibited (a) a "co-type" of *Austrostylops gracilipes*, Lea., from Bridgetown, W. Australia; (b) a series of *Carabus violaceus*, L. var. *exasperatus*, Curtis, from Bude, where this well-marked race appears entirely to replace the ordinary form of *violaceus*; (c) four examples of *Hamonia appendiculata*, Panz., taken near Kidlington, Oxon; also (d) a specimen of *Cryptophagus subdepressus*, Gyll., from Wytham Park, Berks, with the right antenna duplicated from the third joint.—Mr. W. F. H. Rosenberg showed a living beetle of the genus *Alindria*, received in a collection of preserved Coleoptera from Abyssinia. The insect has the habit of simulating death on being alarmed, which probably accounts for the collector having packed it up without noticing that it was alive.—Mr. H. St. J. Donisthorpe exhibited two nests of ants to illustrate his observations on the founding of nests of *Formica rufa* by a female of that species in nests of *F. fusca*, and also made some remarks on the association in nature of *F. fusca* and *F. exsecta*.—Mr. J. W. Tutt brought for exhibition a fourth British example of *Xylophasia zollikoferi*, sent him for determination, taken in September, 1905, at Norwich, by Mr. Plunkett.

Dr. T. A. Chapman exhibited several cases containing series of *Agrilades coridon*, var. *meridionalis*, Tutt (= *constantii*, Reverdin), and gave details of the breeding experiments made by him to demonstrate that this form is double-brooded. Mr. J. W. Tutt said the Rivieran race of *A. coridon* was exceedingly interesting as providing the only case recorded where the species is certainly double-brooded. He also gave an account of the geographical distribution of the species, and the differences of marking in the various races.

The Rev. G. Wheeler gave an account of an entomological excursion made by him this summer in the Abruzzi, and exhibited examples of the many interesting forms of butterflies taken by him in that region, and a few also from Subiaco in the Latian Apennines.—Mr. G. Meade-Waldo read a note received by him from Mr. J. C. Moulton, upon the "praying" attitude of the larva of the Mantis, *Hymenopus bicornis*, in British North Borneo, and exhibited an example.—Mr. E. Dukinfield Jones brought for exhibition lantern-slides of Lepidoptera in natural colours, photographed by the Dufay Dioptrichrome process.—Miss Margaret E. Fountaine communicated a paper on 'Descriptions of some Hitherto Unknown or Little-Known Larvae and Pupae of South African Rhopalocera, with Notes on their Life-Histories.'—Prof. A. Jacobi communicated a paper, 'Remarks on the Cicadoid Genera Lambeja, Dist., and Drepanopsaltria, Breed.'—Mr. Arthur M. Lea communicated a paper 'On the New Genus of Stylopidae from Australia.'

**SOCIETY OF ENGINEERS.**—Oct. 3.—Mr. H. C. Adams read a paper on 'Current Professional Topics.'

#### MEETINGS NEXT WEEK.

MON. Royal Academy of Arts, 4.—'Methods of Painting.' Prof. Sir A. Church.  
TUES. Royal Academy of Arts, 4.—'The Essential and Distinctive Characters of the Human Skeleton.' Prof. A. Thomson.  
— British Numismatic, 8.—'A Remarkable Hoard of Stephen's Coins found at Sheldon, Derbyshire, in 1887.' Mr. W. J. Andrew.  
THURS. Royal Academy of Arts, 4.—'Mural Painting; Conservation of Pictures.' Sir A. Church.  
FRI. Physical, 8.—'Demonstration of a New Method for producing High-Tension Discharges.' Prof. E. Wilson and Mr. W. H. Wilson; 'The Behaviour of Steel under combined Static Stress and Shock.' Mr. F. Rogers.

#### Science Gossip.

MR. MURRAY'S announcements in science include 'Annual and Biennial Garden Plants,' by Mr. A. E. Speer; and 'The Feeding of Crops and Stock,' by Dr. A. D. Hall, who is well known both as an expert and an excellent writer.

PROF. OGSTON, who has retired from the Chair of Surgery in Aberdeen University, has been presented with two portraits of himself painted by Mr. Fiddes Watt. One will be placed in the picture gallery of the University, and the other has been presented to Prof. Ogston's family.

MR. R. W. WRIGLEY, first assistant in the Royal Observatory, Edinburgh, has been appointed interim Professor of Astronomy until a permanent successor to Prof. Dyson is appointed.

SIR WILLIAM CHRISTIE, on his retirement, has taken up his abode at Woldingham, nearly due south of Greenwich. A part of Botley Hill, in the immediate neighbourhood, is exactly on the meridian of the Observatory, and from its great elevation would itself form an excellent site for a first-class observing station. Sir William hopes to study further the results of his observations of total eclipses of the sun, co-ordinating them with others.

THE Report of the Syndicate of the Cambridge Observatory, recently issued, gives an account of the work done in the general department from the 19th of May, 1909, to the 18th of May, 1910, under the direction

of Sir Robert Ball; whilst Prof. Newall explains that of the astrophysical department for nearly the same dates. The death of Mr. Cookson on September 13th, 1909, was a great loss; but he had completed his investigation into the constant of aberration and the variation of latitude. Mr. Stratton succeeded him on January 1st as assistant in astrophysics, and is working at investigations on the motions of certain red stars in the line of sight. Solar observations with the Littrow spectroscope have been seriously interfered with by the persistently bad weather of the last year. The meridian observations have been under the charge of Mr. Hartley. Mr. Hinks has made great progress with his important investigation of the solar parallax by observations of Eros. A by-product of the discussion of the photographs of that planet is a redetermination of the mass of the moon. During the work on this subject at eleven observatories, a photographic catalogue of 6,000 stars has been obtained; Mr. Hinks has completed this in manuscript, and it will be published at Paris.

THE GRESHAM LECTURES ON ASTRONOMY will be read by Mr. Saundar at the City of London School from the 7th to the 11th prox. The subject will be the telescope, its history and optical principles.

We have received Nos. 1-3 of the second volume of the *Publications* of the Allegheny Observatory of the University of Pittsburgh. The first of these, by Mr. Schlesinger, gives a description of the Mellon spectrograph recently added to the equipment of the observatory, and specially designed for the determination of the orbits of certain spectroscopic binaries.

In the second Messrs. Schlesinger and Alter discuss the relative motions of 61 Cygni and similar stars in which the components are widely separated and have large proper motions; and they conclude that there are strong indications of orbital motions in such cases.

THE third, by Mr. Baker, is on the orbits of the spectroscopic components of  $\epsilon$  Herculis and  $\eta$  Cassiopeiae, which were discovered to be binaries by Messrs. Campbell and Curtis and by Messrs. Frost and Adams in 1903. The periods here determined amount to 4.02 and 6.07 days respectively.

Two more small planets are announced: one by Dr. Cerulli at Teramo on the 2nd inst., and the other by Dr. Palisa at Vienna on the 3rd. The identity of the one announced by Dr. Cerulli last month with Cleopatra is confirmed.

MADAME CERASKI, continuing her examination of photographic plates obtained by M. Blazko at the Moscow Observatory, has detected variability in a star in the constellation Leo Minor. It appears to change from the tenth magnitude to below the twelfth, and will be reckoned in a general list as var. 95, 1910, Leonis Minoris.

MRS. FLEMING has also detected, on a plate taken at Cambridge, Mass., on the 31st of May, a new star in the constellation Sagittarius, a little to the north-west of  $\gamma$ , and therefore in, or very near to, the Milky Way.

SIGNOR MAGGINI of the Ximenian Observatory, Florence, noted on the 29th ult. a luminous prominence on the western limb of the globe of Saturn, over the shadow thrown by the globe on the ring.

## FINE ARTS

### OUR LIBRARY TABLE.

*The Oxford Poems of Matthew Arnold, 'Scholar-Gipsy' and 'Thyrsis,' and the Country They Illustrate.* By Henry W. Taunt. (Oxford, Taunt & Co.)—Amongst the sacred tributes paid by famous bards to brother singers whom they have loved and early lost—by the side of Spenser's 'Astrophel,' Milton's 'Lycidas,' Shelley's 'Adonais'—Matthew Arnold's monody on Clough in 'Thyrsis' and its preluding 'Scholar-Gipsy' must hold ever a high place. The charm of the two poems is both general and personal: they condense the characteristics which made Arnold's poems one of the finer influences of his own time, as of ours—sustained elevation, meditative gladness, precision of handling, poignancy of epithet, and sweet stateliness of diction. Miltonic in structure and artifice, in their recurrent love of Nature they are Wordsworthian. It has been said that Arnold, less great than Wordsworth, is yet more often Wordsworth at his best than was Wordsworth's self; nor has the poet of Rydal anywhere surpassed the haunting music of the "parting cuckoo" and the "grave Tyrian trader."

Not less cogent is the personal and local appeal of the two poems. They carry us into the Oxford of seventy years ago, when Clough and Arnold were undergraduates fresh from Rugby, both charged with the electric force of its great Head Master's teaching; both looking out like young knight-errants upon the world of thought and action which they proposed to challenge, capture, and ameliorate; both discerning Truth upon the clear mountain tops, not yet clouded by experience and failure. The Newmania was at its height, yet seems to have passed them by; only the full spell of Oxford was upon them; as they roamed through Eynsham flats and Cumnor hill-sides, plucked fritillaries in the Sandford fields, or skirted the fringed brooks which feed the stripling Thames, the sweet city with its dreaming spires fed their speculations and infused their talk, just as to the sad reminiscence of the survivors' afterthought it came to form an ever-present background.

To Mr. Taunt, an Oxford photographer of note, a sincere lover of Arnold, and familiar with every inch of Thyrsis-land, there came the happy thought of appending to the two reprinted poems a minute account of the scenery traversed in their pages, and of decorating the whole with more than seventy photographs of every spot which directly or indirectly they suggest. The shepherd called from the hill is there—perhaps resembling rather an Emeritus Professor than a faithful herdsman of the Berkshire downs; there too are Bablock hythe, and the Ifield elm, and the abandoned lasher, and the sparkling Thames, and Childsworth Farm, and the haunted mansion, and, above all, the TREE, crowning the western skyline. There are exquisite vignettes—of the white sheep crossing the strip of moon-blanchéd green, of the seven fir trees grouped on Cumnor Hurst, of the white and purple fritillaries, of the lonely signal elm that looks on Iffley Down, of Hinksey Ferry, the old 'Witches' Elm, and Iffley Mill, now a blackened ruin.

Two familiar Oxford views are given; a

third, taken apparently from the Hall garden, with Magdalen Tower in the foreground caught by the sun, is new and lovely.

Following the poems is a topographical survey of the Hinkseys. Reproduced by pen and camera are the three secluded old villages, not so very much changed, in spite of Arnold's opening moan, since King Ceadwalla bestowed them on the monks of Abingdon Abbey. We are made to see quaint cottages dotted singly, strung on sinuous grass-covered roads barred in one place by a ponderous swing-gate. The ancient churches, with Norman doorway, triple piscina, aumbries, rood-loft staircase, so-called leper window, are revealed with full command of architectural phraseology; the story of the Haunted House is told, and scope is given to the episode of the "Ruskin Diggings."

Early in the seventies the Ruskin furore was at its height in Oxford. The Professor's lectures ranged the world, demolished all that was, glorified all that might be. One oft-repeated thesis proclaimed country life to be the *summum pulchrum*. To enjoy country life good roads were requisite; good roads must bear the stamp of intellect and taste—be constructed not by unemotional navvies, but by "gentle minds and delicate hands." To a completely rounded existence manual labour was essential, nor was any form of labour so productive and so healthful as road-making. The sorites was unanswerable; it needed only application. Now Ferry Hinksey was one of the most beautiful villages in England; through it ran a road, lovely to the reverent mind, but seamed with ruts, and having in its midst a yawning hole. Let some of the young enthusiasts who had absorbed the Master's teaching convert it into action: regenerate the pretty lane, fill up, Curtius-like, the chasm, level the ruts, show what is meant by "a human pathway rightly made through a beautiful country." So with spade, pick-axe, and barrow, a troop of flannelled aristocrats came forth to fill and smooth and drain, Ruskin visiting them now and again to harangue and bless, profane Oxonians streaming out to ridicule and scoff. That the enterprise gave real stimulus to the gospel of labour he never doubted; that the road his pupils made was the worst in the three kingdoms he did not scruple privately to declare. Mr. Harcourt's surveyor, commissioned to inspect the finished job, informed his employer that "the young men had done no mischief to speak of": of their toil no trace is left to-day. Mr. Taunt seems to have visited the scene with his camera, and "by a ruse" secured the photographs here reproduced. His volume ends with a series of suggested "rambles" through the Campo Santo—a welcome guide, let us hope, to many an undergraduate believing, like the freshman who broke the silence at Jowett's breakfast table, that "Matthew Arnold is a great poet."

Ruskin's invasion of the ground was fugitive; its association with Clough and Arnold will continue while English literature shall last. Unlike Ruskin in everything else, they bore, like him, a temper of hostility to the world in which their lot was cast. Clough broke his heart in struggling against its shackles; Arnold saved himself by Homeric laughter at its arrogances, futilities, half-beliefs. The writer of these lines—*credite, posteri!*—knew both in their early Oriel days; was examined by one, was pupil to the other; mourned when the news of Clough's early death came in 1861 from "the broad translucent Arno Vale"; stands often to-day in the corner of Laleham Churchyard, where Arnold with his children and his

wife—the “my darling” of ‘Calais Sands’—lies at rest

Under a dark red-fruited yew tree’s shade.

And so the writer’s memory goes back to a time much earlier than Mr. Taunt’s. He can remember the twisted chimneys, and Sibylla Kerr’s signs, and the Happy Valley, and the uninhabited Bagley Wood; walked the long hedge-bordered causeway before it was mutilated by the Didcot railway; stood on the houseless Ifley Road to watch the Umbrella Tree standing out against the sunset sky; heard often from the lips of the old Cummor vicar Mr. Slatter how, when ‘Kenilworth’ appeared in 1821, men would daily ride out from Oxford, craving his guidance to Amy Robsart’s death-scene and Tony Foster’s tomb, and how they decorated the village inn with a handsome newly-painted signboard, bearing the name of Giles Gosling and an effigy of the Black Bear.

*The Merry Wives of Windsor.* By William Shakespeare. Illustrated by Hugh Thomson. (Heinemann.)—We welcome this handsome volume as a worthy addition to Mr. Heinemann’s series of colour-books. Mr. Thomson’s pretty work pleases abundantly the general reader and the critic of literature, but is not so agreeable, we fear, to the eye trained in art. As works of art the drawings before us are not great, and as illustrations they show an elaborate funniness that ill expresses Shakespeare’s humour even at its worst. Nevertheless, with its fine page, fine type, and general air of leisure and luxury, this volume is a creditable production, and will make an agreeable possession; also, we must confess, there is a peculiar pleasure in meeting with a play by Shakespeare that ventures into the world unsupported by introduction, glossary, or explanatory notes.

*Le Morte Darthur.* By Sir Thomas Malory. Illustrated by W. Russell Flint. Vol. I. (P. Lee Warner.)—The ‘Morte Darthur’ is a more than usually appropriate subject for production in the finest way possible. It is of the very essence of its time—vigorous commerce playing at chivalry; it has the beauty of early mediæval romance seen through a super-added iridescence of decay. Thus Beardsley saw it, and emphasized its decadence; and now Mr. Lee Warner softens and warms the noble simplicity of his type and page by the added charm of Mr. Russell Flint’s illustrations. They are of a soft and delicate beauty, their colour is admirable, and they express the sense of mystery, of magic for magic’s sake, which is the special note of Malory among all the Arthurian story-tellers. Yet, curiously enough, the entombment of Merlin is the one absolute failure of the twelve: Mr. Flint has failed, as greater artists than he have failed, to rise to the height of the situation. We have so often spoken of the merits of the Medici process by which Mr. Flint’s water-colours have been reproduced that it is needless to repeat our praise of the results obtained.

The text chosen for reproduction is that published by Messrs. Macmillan: it would have been advisable to take the opportunity of revising it a little in the direction of uniformity. The presswork and composition are nearly immaculate: we have noticed only one misprint.

We should like to see Mr. Flint at work on an illustrated edition of Petit Jehan: the sentiment and situations would suit him admirably, and the costume would open a new field to him. This edition of Malory will add alike to his reputation and that of the Riccardi Press.

#### DRAWINGS BY MR. ARTHUR RACKHAM, MR. HUGH THOMSON, AND MR. DACRES ADAMS.

Of these three shows at the Leicester Galleries, the optimist may claim that the most popular is also the one showing most ability. Yet within their limits both Mr. Adams and Mr. Hugh Thomson are capable. The former is perhaps best represented by such a drawing as *The Wild Boar* (83), which approaches most nearly to the broad, but frankly pictorial treatment which we admire in his clever oil paintings. Like them, it has a welcome touch of style united to a cold professional outlook which regards the world as so much picturesque material. In many of the other drawings the generalization of form sinks to a recipe for squaring shapes with little regard for their function. The animals seem frozen into still-life subjects, and the adjective “wild” looks ironic when applied to them.

Mr. Hugh Thomson, on the contrary, is fluent—too fluent. He has an easy narrative style which never loses its continuity by over-emphasizing a point or failing to provide an incident to carry on the interest. Diffuse as are these drawings, they are easily legible, and perhaps more art goes to their making than appears; but they have the defect that their matter is always obvious and their manner undistinguished.

For neither of these shortcomings is an illustrator working under modern conditions solely responsible. The large output necessary to secure a living wage makes original research a luxury not always to be afforded, so that we are presented on all sides with the same confident repetition of a certain common stock of types and gestures and landscape settings, which become dulled to our perception even when, as is not always the case, they are based on sound observation, and combined in reasonable fashion. On the other hand, nothing is less likely to make for distinction of style than the customary attempt to make a drawing serve the double purpose of being used as the original of a coloured book-illustration and framed as a picture to decorate a wall. For the latter aim the mixed method of the tinted pen-drawing has much to recommend it, and Mr. Rackham’s name will be remembered as that of the innovator who in this generation first realized its possibilities. His present collection is from this point of view immeasurably superior in colour-quality to the triteness of Mr. Hugh Thomson’s use of colour, though for the purposes of reproduction one is probably almost as good as the other. We see Mr. Rackham’s customary use of ivory white and neutral tints relieved by a jewel or so of more vivid colour—almost, but not quite, as successfully exhibited as in his best previous drawings. More to be welcomed are one or two essays in a new vein of exuberant golden colour (Nos. 3 and 13 are in this scheme), better suited to illustrate Wagner’s full-blooded legendary world of giants and heroes than the restrained and delicate pallor which marked Mr. Rackham’s earlier work.

That such an artist, devout Wagnerian as he doubtless is, should be engaged on this task is but a further instance of the tyranny of the public opinion which persists in admiring the right man, if it admires him at all, for the wrong reason. These Wagnerian themes have hitherto proved ungrateful to the illustrator: we may recall an occasional essay by the late William Stott of Oldham or the frequent dallings of Fantin-Latour. Both these artists came near to greatness, and both

were less dependent upon the literal rendering of concrete facts than Mr. Rackham. If his illustrations are proportionately less futile than theirs, it is because in some of his drawings he still resists, to a certain extent, the popular demand for imaginative flights of fancy, and remembers that his real strength is that of an acute observer penetrated with the logic of physical structure. His attempts at idealization of female types are timid and colourless (witness his Brünnhilde, for example—a very “bread-and-butter miss”); his inventions in the direction of the grotesque, on the other hand (like the figure of Mime, in No. 21, and his giants in No. 13), are often admirable, by dint of accumulation of intensely particularized detail.

It is perhaps because we are in presence of subject-matter which has been handled in more grandiose fashion, but we confess to feeling in the present exhibition that Mr. Rackham’s drawing is not increasing in breadth—that he confounds severity of draughtsmanship with the intense realization of separate parts of his subject. Whether we judge his drawings as plastic conceptions or as designs in the flat, power is surely to be won only by the subordination which comes from larger comparisons. Mr. Rackham seems undecided as to the way in which he will conceive his form—tempted to projection for purposes of naturalistic detail, but shy of attempting the consistent development of spacial measurements implied by a rendering in terms of perspective. Thus the projection of a fist is forcibly rendered in No. 3, but the female figure is hopelessly embedded in the group of which it is part. The violet-clad figure in No. 13 fails similarly to disengage itself from the group of giants behind it, the modelling of which is salient enough. The contour of the diving figures in No. 1 is laboured in so far as it expresses the varying dimensions of trunk and limb in pitiless anatomical detail, but the function of these variations as expressing delicate turns of the axis of the limbs is missed. So the Rhinemaidens do not trail through the aqueous depths, but lie flaccid for all their firmness of outline.

In such things the artist increasingly tends to “overdraw,” both in the direction of delicacy and in the direction of grotesqueness of character, losing thereby the sense of a common scale of angle delicately varying with the planes of the picture, which is necessary to express the relation of one member of a group to the other. It appears to us that Mr. Rackham would be wise to attempt space-composition, whether in two dimensions by restraining his realism of detail, or in three dimensions by a more abstract analysis of the play of angles and the relation of variations of angle to changes of tone. Doubtless there is a public to whom an accumulation of a large number of small things is great, but it is not the public which appreciates Wagner.

#### MR. E. J. SULLIVAN’S ILLUSTRATIONS TO CARLYLE’S ‘FRENCH REVOLUTION.’

It must be at least ten years since Mr. Sullivan delighted the more intelligent public with his ‘Sartor Resartus’ drawings, and we do not think that in the interim an illustrated book of equal importance has been issued by any artist in this country. It is only right to register this opinion

because when we compare, as we must, this 'French Revolution' series with that fine early achievement, we find ourselves doubting whether the artist has surpassed himself any more than others have surpassed him. Something, of course, must be allowed for the fact that the first ample revelation of a new figure in the world of art has an interest which cannot be repeated. The close sympathy of author and illustrator, however, which marked the 'Sartor Resartus,' is, if even more noticeable in the 'Revolution,' noticeable rather as the sympathy of two artists of kindred weaknesses. Both are extraordinarily copious—lavish in their use of symbolism, and inclined to secure continuity of effect rather by vehement execution than by really compact and logical planning.

Perhaps the most uniformly satisfactory element in the illustrations is the vivid series of historical portraits, which afford so interesting a commentary on the crowded pages of the historian. Carlyle's narrative is enriched enormously by the accompaniment of a vivid portrait gallery redrawn from contemporary documents; and although such redrawing might at first sight appear, in Hogarth's phrase, but the pouring of wine out of one vessel into another, yet the reader's ease is vastly increased by the process. Independently of the imaginative stressing of characteristics inevitable in some degree from an artist who judges the sitter from a vantage ground which reviews his entire career—stressing, indeed, somewhat dubious, as of the artist-journalist who reads into the prisoner's features a physiognomy to fit the crime—there is a gain of continuity in seeing all the characters of the story expressed in a common idiom. We are relieved of the necessity of making allowance for the personal equations of a dozen different artists, of getting accustomed to a dozen different fashions of technique. There is thus a gain in decorative effect and in terseness also. Many of these portraits may rank with Carlyle's as providing clear-cut popular ideals of the figures of the time. We have the showy brilliance of Non-pareil Calonne, the astonishing character and self-reliance of Maillard, and the lambent youth of Desmoulins or Théroigne de Mericourt admirably sketched. Lomenie de Brienne heads a procession of worldly clerics all quite convincing; and a tremendous range of character-drawing lies between the presentation of the open, intelligent countenance of Turgot or the tough capacity of Dumouriez, and examples of the scum of the Terror such as Carrier. Certain minor characters, such as De Beauharnais or Romain Desèze, are superbly done.

The full-page illustrations display a facility of pictorial metaphor only paralleled by Carlyle's literary prodigality in the same direction. That metaphor is often eloquent and decoratively sumptuous, as in the 'Walls of Jericho' or 'The Falling Splendour.' Occasionally, on the other hand, it sinks to flatly literal rendering a figure of speech which ceases to be striking by such translation. The 'Titan' is like one of the less inspired of *Punch* cartoons. The high average of merit of these drawings makes us regret that one or two of the weaker ones were not weeded out. The weakest of all, perhaps, is the frontispiece, with its figure in three different scales, and its cupids, which always, in Mr. Sullivan's hands, serve but to remind us how wonderful was the vitality of Fragonard, or even of Boucher, by comparison.

### DRAWINGS BY MR. ALBERT ROTHENSTEIN.

AFTER the current professional work of Mr. Rackham and Mr. Sullivan, the untrammelled experiment of the young artist at the Carfax Gallery is refreshing, if difficult to estimate. More painter by temperament than either of those older artists, Mr. Rothenstein shows freshness and spontaneity in his work; but we are left doubting how much of all this would survive were he bound to complete, as they must, a set task, instead of flitting at the bidding of chance inclination from flower to flower. Certain vivid studies of outdoor effect, such as Nos. 17 and 46, indicate great natural gifts in one direction; certain rhythmic drawings from life (*Judith*, No. 13, is a fine example) show high promise in another. His attempts at imaginative design seem to have no relation to either, though here again the artist is attractive. The sprightliest of observation is evident; sustained effort, co-ordination, independent invention, are less noticeable; and until a little science is brought to the support of his undoubtedly instinct for self-expression, we doubt if Mr. Albert Rothenstein will fill out to the proper measure of his powers. Even so, it must be admitted that alongside of his exhibition any other show at present open in London would look heavy-handed.

### TOWN-PLANNING DRAWINGS.

LAST week one exception would have had to be made to the above dictum. At the Town-Planning Exhibition at the Royal Academy, the superb drawings by M. Jules Guérin of Mr. Burnham's 'Chicago' deserved more than the passing tribute. They may be commended as examples of a new Academic art distinguished by its divine sanity and science which may claim to replace the ineffective individualism of to-day with something more serene and clarified and impersonal. It is fitting that this art, the coming of which we have foreseen as inevitable, should appear first in a utilitarian form. How many of the most lauded of living painters have the intellectual equipment shown by this draughtsman in working out architectural projects? His exhibits are in their kind as perfect as the work of any old master.

### Fine Art Gossip.

MUCH progress has lately been made towards the reconstruction with fireproof material of the rooms in the East Front Wing of the National Gallery, which have been closed for more than a year. The builders have recently taken over also the West Wing, and Room XXII., which has long been used for the exhibition of Turner's pictures, is now closed for reconstruction. This has necessitated the temporary rearrangement of the offices below as well as the hanging of several of the English pictures on screens in Rooms XX. and XXI. The rooms recently added on the north-west side of the Gallery are not likely to be open to the public much before next Easter.

THE BRITISH NUMISMATIC SOCIETY are making arrangements to facilitate correspondence between members interested in

some particular country or period. This is an excellent idea.

A DUNDEE merchant has presented a picture by Sir J. Noel Paton to the Dundee Art Gallery. The subject, 'Blessed are the Pure in Heart,' is taken from Tennyson's 'Idylls of the King.'

In view of the Exhibition of Engravings, Etchings, &c., to be held in the Royal Hibernian Academy next month, a series of lectures illustrating the various processes of engraving, etching, and lithography will be given in the Academy. Amongst the lecturers will be Mr. Dermot O'Brien, Mr. W. Strang, and Mr. L. Lawrenson.

AN exhibition of portraits of the Lord Mayors of Dublin is now on view in the Royal Hibernian Academy. The portraits, which were damaged in the fire that took place in the City Hall a year ago, have been restored under the supervision of Sir Hugh Lane and Mr. Dermot O'Brien.

THE ARTS AND CRAFTS SOCIETY OF IRELAND will hold an exhibition of contemporary work in the Engineers' Hall, Dublin, during November. This will be the fourth exhibition organized by the Society since its formation seventeen years ago.

MR. CATTERSON SMITH, who notified his intention to resign the position of Secretary at the Royal Hibernian Academy six months ago, after the death of the late President, Sir Thomas Drew, finally handed in his papers on Tuesday last at the general meeting which marks the close of the official year of the Academy.

THE FITZWILLIAM MUSEUM has received a loan of Old Masters' drawings from the Duke of Devonshire's collection at Chatsworth, to supplement the King's loan from the Windsor Library. The drawings both from Windsor and Chatsworth will be changed at the beginning of each term. Mr. C. H. Shannon's fine portrait of Prof. Westlake has been temporarily deposited in the Museum by the subscribers.

MANY new donations are announced. They include two landscapes by Daubigny, a drawing by Bartolozzi of Dr. Arne, some important Egyptian and Greek antiquities, and a remarkably fine pictorial ordinary of English arms, containing nearly 1,600 coats of arms emblazoned on vellum. This volume belongs to the end of the fifteenth century, and is the gift of the group of subscribers known as the Friends of the Fitzwilliam.

MR. C. T. JACOBI of the Chiswick Press delivered the opening address to the students of the Leeds School of Art on the 14th inst., the subject, by desire, being the 'Artistic Side of Printing.'

*The Antiquary* for November will contain an illustrated article by Mr. J. Harris Stone on the remarkable 'Leaning Pillars of the Collegiate Church of Santa Maria de Sav, Santiago, Galicia'; the first part of a study of 'Precursors of Dante,' by the Rev. J. B. McGovern; 'Thomas Barker, a Friend of Gilbert White,' by Mr. Aleck Abrahams; and 'Some Old Highwaymen's Inns in and near London,' by Mr. C. Edgar Thomas.

### EXHIBITIONS.

SAT. (Oct. 22).—Goupil Gallery, Saloon, Fifth Exhibition, Goupil Gallery.  
—Lithographs by Whistler, Rembrandt Gallery.  
—Pictures by Early British Masters and Foreign Painters, Messrs. Shepherd's Gallery.  
—Henry W. Macbeth and Rankin's Pictures, Grafton Galleries.  
—Mr. A. W. Rich's Water-Colour Landscapes, Chenil Gallery.

## MUSIC

## THE WEEK.

COVENT GARDEN.—*Production of 'Le Chemineau.'* 'Tiefland.' 'Tannhäuser.'

'LE CHEMINEAU,' by Xavier Leroux, was given last Wednesday week at Covent Garden for the first time in England, but, being then at the Leeds Festival, we did not hear it until Saturday, at the second performance. M. Leroux won the Prix de Rome in 1884, and in 1895 his 'Évangéline' was produced at La Monnaie. His 'Astarte,' brought out at the Paris Opéra in 1901, was considered too Wagnerian. 'La Reine Fiammette,' produced at the Opéra Comique in 1904, was noticed in *The Athenæum* of January 23rd of that year. The attractive music in it accounts for its revival at Paris in the early part of the present year.

'Le Chemineau' is a stronger work than 'La Reine Fiammette.' The libretto was prepared by M. Richepin from his well-known drama of the same name. In his opera M. Leroux makes his music supply colour and appropriate atmosphere. At times, when the drama attracts special attention, the music seems a secondary matter, yet, as in Charpentier's 'Louise,'—a work by which Leroux was evidently influenced—it is producing effects of which one is for the time being unconscious. The writing shows dramatic instinct, whether in the bright reapers' scene in Act I. or in the solemn death-chamber of the final act. There is no straining after effect: the composer is able to convey much in a direct and comparatively simple manner. If the libretto is not altogether satisfactory—for Aline and Toinot are not characters of interest—the fault does not lie with the composer. Good plays, such as M. Richepin's, and good novels, when condensed in libretto form, are apt to lose much of their picturesqueness, poetry, and, as in the present instance, pathos. In Act III., when the "Chemineau," after twenty years' absence, meets Toinette, whom he had deserted after winning her love, M. Leroux is at his strongest. The sombre tragedy is relieved by a few light incidents. For this credit is due to the dramatist, but also to the composer for the clever, easy way in which the changes of mood are reflected in the music.

An admirable performance was given under the direction of Mr. Percy Pitt. M. Rosely as the "Chemineau" was very impressive. He is a fine actor, and is endowed with a sonorous, well-cultivated baritone voice. Miss Elizabeth Amsden as Toinette, and Madame Edna Thornton as Catherine, were both good. All the smaller parts were satisfactorily filled.

On Monday evening Miss Margaret Lemon appeared as Marta in 'Tiefland.'

She has a well-trained voice, though in certain notes it sounded somewhat unsympathetic. The lady, however, may be still feeling the effects of her recent illness. Her acting is intelligent.

The following evening a second and excellent performance was given of 'Tannhäuser' under the direction of Mr. Cuthbert Hawley.

## THE LEEDS FESTIVAL.

On the Thursday morning Brahms's 'German Requiem' was given, with Madame Gleeson-White and Mr. Kennerly Rumford as soloists. It was a good performance, but we have heard the work rendered in a more sympathetic and impressive manner. It ought, in any case, only to be heard in a cathedral or church. M. Rachmaninoff conducted his cleverly written Symphony in E minor. We noticed it when given, under the direction of Herr Arthur Nikisch, at a Philharmonic Concert on the 19th of last May.

In the evening the programme opened with Handel's setting of Dryden's 'Ode on St. Cecilia's Day.' The chorus "The trumpet's loud clangour" is not lacking in vigour, and there are interesting passages in the solos; but we cannot agree with Mr. Rockstro, who considers it "one of the very finest works that Handel ever wrote." Sir Charles Stanford's new cycle 'Songs of the Fleet' (Op. 117) form a sequel to his 'Songs of the Sea' produced at Leeds six years ago. The poems of both sets are by Mr. Henry Newbolt. We prefer 'Sailing at Dawn,' with its effective contrasts, the delicate 'The Middle Watch,' and the tender, serious 'Farewell' to 'The Song of the Sou'-Wester' and 'The Little Admiral,' both of which will probably make a stronger appeal to the general public. The solos were ably interpreted by Mr. Plunket Greene, and the choral refrains were delivered with fine effect.

On the Friday morning Sir Charles Stanford conducted his setting of Tennyson's 'Wellington' Ode for soli, chorus, and orchestra. There are some impressive moments in the Ode, but others which show that it was a poem *d'occasion*; and this affected the composer. In the opening and closing portions he has displayed skill and feeling, but not even Schubert, who, it has been said, could set any words to music, could have made much of the passage beginning "A people's voice! we are a people yet." Miss Agnes Nicholls and Mr. Plunket Greene, as also the choir, were at their best. An excellent rendering of Sir Edward Elgar's Orchestral Variations deserves record.

The rendering of Bach's unaccompanied motet for double choir, "Sing ye to the Lord," under the direction of Mr. H. A. Fricker, the chorus-master, was admirable. Nothing could have been firmer or more forcible than the opening portion, while the smoothness and beauty of tone in the chorale set off

the vivid effect of the final section given by the united choirs. Moreover, the difficulties and length of the motet notwithstanding, the pitch was maintained to the very end.

The evening programme included Mr. William Wallace's effective Symphonic Poem 'Villon'; Debussy's 'The Blessed Damozel,' the rendering of which lacked poetry and warmth; Schumann's E flat Symphony, which, although finely interpreted, betrayed its early date; and Mr. Hubert Bath's 'The Wedding of Shon Maclean,' a clever work, which, however, is not heard to the best advantage under festival conditions.

Saturday morning was entirely devoted to Bach's 'Matthew' Passion, the rendering of which was striking. Mr. Campbell McInnes delivered the words of Jesus with dignity and becoming restraint, and Mr. Gervase Elwes those of the Evangelist with point and devotional feeling. The other principal soloists were Miss Agnes Nicholls, Madame Ada Crossley, and Mr. Robert Radford. In the chorales and choruses the singing of the choir, or rather choirs, was admirable. Dr. Walford Davies was at the pianoforte, and Dr. E. C. Bairstow at the organ. This Passion would be most impressive in a cathedral, but it says much for the excellence of the interpretation that one almost forgot the surroundings. It was a memorable feature of a festival notable for its many fine performances, vocal and orchestral.

## Musical Gossip.

THE CLASSICAL CONCERT SOCIETY began its new series of concerts at Bechstein Hall on the 12th inst. in the afternoon, and the chief numbers in the programme consisted of Beethoven's Sonatas for 'cello and pianoforte (Op. 102, Nos. 1 and 2), two characteristic works of the composer's third period, also of Brahms's Sonata in F for the same two instruments, all of which were rendered with faultless technique, intelligence, and feeling by Messrs. Pablo Casals and D. F. Tovey. There was a very large audience. Classical music may sound old to some, though to the rising generation much of it must sound new.

IN addition to the novelties already announced by Miss Marie Brema for her Savoy season, two more are promised, namely, Schubert's 'Der häusliche Krieg,' which he wrote in 1823, and 'The Match Girl,' by the Danish composer August Enna, produced at Copenhagen in 1897.

THE seventh series of the London Symphony Orchestra begins on Monday next, the remaining dates being November 7th and 21st, December 5th, January 16th and 30th (1911), February 13th, March 6th and 20th, May 15th and 29th, and June 12th. Dr. Hans Richter will conduct eight of the first nine concerts; the fifth (January 16th) will be under the direction of Herr Müller-Reuter of Crefeld. Herr Arthur Nikisch will conduct the last three concerts. The following novelties are announced: Rhapsody, 'The Bamboula,' by Mr. Coleridge-Taylor; 'Gwyn,' poem for pianoforte and orchestra by Mr. Holbrooke; and a new Symphony by Dr. Walford Davies.

THE news of the sudden death of Charles Gilibert, the well-known baritone singer, came as a sad surprise. He had only just arrived at New York for a long concert tour. After studying at the Paris Conservatoire, he made his débüt on the stage at the Opéra Comique in 'Benvenuto' by Eugène Diaz. He was for a time at the Monnaie. But it was at Covent Garden that he won special fame. His first appearance there, so far as we can make out, was in the performance of Bruneau's 'Attaque du Moulin' on June 4th, 1894, in which he was the drummer. Of the many parts in which he achieved success we would specially name Masetto in 'Don Giovanni,' Schaunard in 'Bohème,' the Sacristan in 'Tosca,' Boniface in 'Le Jongleur de Notre Dame,' and last, and certainly not least, the Father in 'Louise,' which was produced here last year. The loss of so able an artist will be deeply felt. Dying at the age of 44, he was in the prime of life.

## PERFORMANCES NEXT WEEK.

SUN.	Concert, 2.30, Royal Albert Hall.
SUNDAY	Sunday Concert Society, 3.30, Queen's Hall.
SUNDAY	Evening Concert, 7, Queen's Hall.
SUNDAY	Sunday League Concert, 7, Scala Theatre.
SUN.	Mr. T. Beecham's Opera Concert, 5, Covent Garden.
MON.-SAT.	Mr. T. Beecham's Opera Season, Covent Garden.
MON.	London Symphony Orchestra, 8, Queen's Hall.
MON.	Mr. W. Spencer's Pianoforte Recital, 8.30, Bechstein Hall.
TUES.	Siemion A. de Grassi's Violin Recital, 3.15, Queen's Hall.
TUES.	Miss E. J. Jarvis's Concert, 8.30, Queen's Hall.
TUES.	Mr. Edith Robinson's Quartet, 3, Bechstein Hall.
TUES.	Mr. Paul Goldschmidt's Pianoforte Recital, 8.15, Steinway Hall.
TUES.	Miss A. Dodgson's Pianoforte Recital, 8.30, Bechstein Hall.
WED.	Classical Chamber Concert, 3, Bechstein Hall.
WED.	Ysaye's Violin Recital, 3, Queen's Hall.
WED.	London Symphony Orchestra, 8, Queen's Hall.
WED.	Wesely String Quartet, 8.30, Bechstein Hall.
THURS.	Mr. Fydel-Bonnamain's Vocal and Violin Recital, 2, Bechstein Hall.
THURS.	Miss Viola Damor and Mr. Harold Loscomb's Vocal Recital, 8.15, Bechstein Hall.
FRI.	Evening Concert, 8.30, Queen's Hall.
FRI.	Miss E. J. Jarvis's Vocal Recital, 8.15, Queen's Hall.
FRI.	Miss Barker's Vocal Recital, 8.30, Queen's Hall.
FRI.	Chappell's Ballad Concert, 2, Queen's Hall.
FRI.	Miss Christie's Pianoforte and Violin Recital, 3, Bechstein Hall.

## Drama

## THE WEEK.

DUKE OF YORK'S.—*Grace: a Play in Four Acts.* By W. Somerset Maugham.

THIS is the most seriously intentioned play Mr. Maugham has written since 'A Man of Honour.' That was strong, true, arresting work, and was produced while its author was still a novice. 'Grace' has a theme hardly less painful than that of Mr. Maugham's earliest drama, but much has happened to him in the interval. He has attained meanwhile to a great popularity. Turning aside from the grimmer problems of life, he has tried his hand at sparkling comedies, the wit and humorous invention of which excused their superficiality. He has given unreflecting playgoers what they desire—drama that does not make them uncomfortable by recalling the disagreeable facts of reality, and he has had his reward in long runs and the approval of fashion. But for some little time it has been evident that he is dissatisfied with his position. He has no idea of keeping always to the lighter vein; having conquered his public, he wishes to impose on it his own conception of what modern drama should be—he wants to return to his older and more

sincere manner, while taking advantage of that mastery of technique, that trick of epigram and instinct for comic situation and characterization which have served him well in his more frivolous essays. But it is not so easy to get back as he seems to have imagined; the material to which an artist has accustomed himself reacts upon his art, and Mr. Maugham's eye and ear to-day cannot always distinguish between the sincere and the insincere. There are plenty of scenes in 'Grace' which are affecting and true to human nature, and even tense with genuine passion; but, considered in its general effect, the play is not wholly convincing. Much thought has gone to its making with admirable craftsmanship; but somehow there seems a lack of heart in it. We are never carried away by the emotions of the characters; we watch them merely as spectators in a theatre.

The plot is concerned with two cases of sexual irregularity. 'Landed Gentry' was the original title of the play, and we are introduced into society of this description. The Insole family into which Grace, herself of middle-class origin, has married are landed gentry. Her mother-in-law's attitude towards the working-classes is that of the Marquise in 'Caste,' and there is a rule on the estate that any girl who gets "into trouble" must be banished at once. Claude Insole, an amiable prig who is a slave to tradition, the dowager, the "laws" of the estate, all seem absurd anachronisms in the twentieth century. Still, it is with such an incredible husband and such a caricature of a mother-in-law that Grace is saddled. She is bored in these surroundings, and through sheer ennui has plunged into an intrigue. At a moment when she is already disillusioned in this love-affair she receives a visit from the gamekeeper's daughter, who tells a pitiful story of betrayal. She must go, says Claude Insole; and no appeals from Grace can break his resolution. Such a girl contaminates the air which so pure a woman as his wife breathes, and unless she goes in twenty-four hours, her father, a life-long servant, must go with her. The poor child kills herself, and Grace, as soon as she hears the news, is almost mad with remorse. Had she confessed her own sin, she thinks, she might have persuaded Claude to be merciful. She is all for confession as it is, for she feels herself a far greater sinner than the dead girl, especially as she is learning to love her husband. Claude's parson-brother, whom she takes into counsel, approves her purpose; but another confidant, Miss Vernon, a woman who has loved Claude all her life and would have been welcomed by the family as mistress of the house, protests that Grace's notion is simple cruelty: the wife must hold her tongue, and try to live up to her husband's mistaken ideal of her character.

There is not a little false sentiment in this scheme. The heroine's supposition that her husband would couple his wife and a little dairy-maid, and regard them

as on the same plane, is one instance. But the least satisfactory part of the story is the way in which the wife is supposed to be inspired with a new affection for Claude. The gamekeeper comes in, beside himself with grief over his child's suicide, and threatens to shoot his master; whereupon Claude takes his gun, finds it empty, slips bullets into it, and passes the gun back to the man. Here we are to imagine that Grace is taught the great virtue of the class to which the Insoles belong. But courage alone would hardly conquer indifference in a woman whose whole code of life is so opposed as is hers to her husband's. Then, again, the long debate between the parson and Miss Vernon concerning Grace after she has dispatched her letter of confession smacks of the stage rather than real life; and the trick by which we are kept in suspense and Claude brings in the letter unopened is also stagey.

Miss Irene Vanbrugh carries through the heroine's scenes with great nervous intensity, but, owing to the author, does not succeed in carrying her audience by storm. Miss Lillah McCarthy by personal charm almost persuades us to believe in the reality of the shadowy Miss Vernon. Mr. Dennis Eadie struggles hard to make the priggish husband sympathetic. Lady Tree's study of the farcical dowager is a delightfully finished performance. But the only piece of acting that seems to have the note of entire naturalness is that of Mr. Gwenn as the distraught gamekeeper. While he is on the stage we forget that we are watching a play.

## Dramatic Gossip.

MR. WARREN BELL has a pretty sense of humour, and in 'Company for George,' his farce produced last Saturday at the Kingsway Theatre, starts his career of playwright very promisingly. It is a slight and extravagant little piece, and he has much to learn about his new art—notably that he must avoid working a single vein too hard. But he has got hold of a laughable idea, and has reserved its funniest developments rightly for his last act.

THE subject of the play is that amusing person for anybody but his host, the guest who outstays his welcome. Young Mr. Claypole has been asked to the Birches' country cottage for a week-end, and has stopped three weeks. He makes free with his host's whisky and cigars, and has a way of setting other people hard at work and directing their efforts encouragingly from a position of comfort. Gladly would Mr. Birch say good-bye to his guest, but Claypole refuses to take hints, and has his own reasons for stopping on. Besides, cheery Mrs. Birch likes him, and thinks he is such good company for her husband George, who had once complained of feeling lonely.

NOT even the proposals of relatives to accept his host's hospitality affect Mr. Claypole's complacency. He is ready to invent fictions—that the village is flooded or the house has been burnt down—to keep these rival guests away. If he must give up his room to a lady—and it is, indeed, the girl



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